AN
ESSAY
ON THE
DIFFERENT NATURE
OF
Accent and *Quantity*,
WITH THEIR
USE and APPLICATION
In the PRONUNCIATION of the
ENGLISH, LATIN, and GREEK languages;
Containing an ACCOUNT and EXPLANATION of the
ANCIENT TONES,
And a DEFENCE of the
Preſent SYSTEM of Greek *Accentual Marks*,
Againſt the OBJECTIONS of
Iſaac Voſſius, *Henninius*, *Sarpedonius*, Dr. *G.*
and others.

Ῥυθμὸς συνέςηκεν ἔκ τε Ἄρσεως καὶ Θέσεως, καὶ Χρόνου. *Bacchius* apud *Meibom.*

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FH
MVSEVM
BRITANNICVM

TO

THE RIGHT HONOURABLE

JAMES GRENVILLE,

One of His MAJESTY's Moſt Honourable
PRIVY COUNCIL,

Whoſe knowledge, and regard for
Ancient literature
Induce him to favour every attempt
To illuſtrate any part of it;

THIS ESSAY,

Undertaken with his encouragement,
Is, with the utmoſt reſpect,
Inſcribed by
His much obliged,
and moſt obedient ſervant,
J. FOSTER

INTRODUCTION;

ON THE

Hiſtory and *State* of the CONTROVERSY, concerning the *Greek Accents.*

I AM not able to diſcover, that the faithfulneſs and propriety of the Greek accentual marks was ever much doubted before the time of *Iſaac Voſſius*. The diſpute between Mr. *Cheke*, the famous Greek profeſſor of Cambridge, and his opponents, about the middle of the ſixteenth century, turned upon examining and determining the ſound of the Greek letters, taken ſingly; not on the ſound of ſyllables, conſidered relatively to each other in their combined modulation, which is the ſubject before us at preſent, and very diſtinct

diſtinct therefore from that which was then diſcuſſed with ſo much ſpirit, genius, and learning, by Biſhop *Gardiner* and Mr. *Cheke*. Accents had no ſhare in this diſpute. That laborious and ingenious reformer of the Greek pronunciation, left them as he found them, looking on them as the genuine marks of the ancient tones, and authentic remains of antiquity. But about ninety years ago an opinion was ſtarted by the younger *Voſſius*, among other whimſical ones, in his book *de cantu Poematum et viribus Rythmi*, concerning the impropriety and barbariſm of theſe marks. This hypotheſis, tho' haſtily and inconſiderately formed, yet coming from a man of genius, and falling in with the prejudices of many northern ears, was favourably received by ſeveral of the learned, particularly in Holland and Germany. And being farther explained, and enforced in a particular treatiſe, a few years after, by * *Henr. Chriſtianus Henninius*, it hath ſince

* He publiſhed it under the title of Ἑλληνισμὸς Ορθοφωνίας. *Traject. ad Rhen. Ann.* 1685. *Morhoff* mentions another

ſince that time much prevailed in other parts of Europe; and produced lately two other treatiſes, written with the ſame view, the one by *Mirtisbus Sarpedonius*, publiſhed at Rome in 1750, the other a few years after by Dr. G. at London: who ſeems to think he hath put the finiſhing ſtroke to *Voſſius'* project, and completed the great and judicious work of ſubverting the Greek accents.

This opinion appears to ſpread daily, and to have already operated ſo far, as to induce the preſent editors of Greek in a great univerſity to join openly in this declaration againſt the notes of accentuation, by diſcarding them entirely from their printed copies. This innovation in

ther treatiſe on the ſame ſubject, written in ſupport of *Henninius'* doctrine by *Joh. Dan. Major, Profeſſor Kilonienſis, in Epiſtola de nummis Græce inſcriptis*, &c. But this I have not been able to procure. I have however no reaſon to think that there are in his book more powerful objections to our accentual marks, than in *Voſſius* or *Henninius'* work, becauſe I perceive that the enemies of them generally have recourſe to the two latter authors for their arguments againſt them.

the

the manner of printing Greek, lately ſeen in ſome Oxford editions, and expected in others, led me to conſider with myſelf the reaſons of this alteration. The novelty of the thing, tho' agreeable to my own ſentiments at that time, yet engaged my particular notice, and drew me inſenſibly to examine with more care, than I had ever done before, the nature and uſe of theſe marks, and the motives for this ſuppreſſion of them; not without ſome hopes, that ſuch an enquiry, if conducted with caution and diligence, might perhaps in the end repay the trouble of it, by affording me the ſatisfaction of finding out thoſe reaſons, which determined the univerſity editors to this new method; and of confirming likewiſe my own pre-conceived opinion concerning them, as well by my own rational conviction, as by the authority of an academical preſs. With this view I began to conſider with all the accuracy and attention, I was capable of, the ſubject of accent and quantity; examining firſt their general nature, and then their particular uſe in the pronunciation of thoſe languages,

languages, with which I was moſt acquainted. This I did, with many old prejudices, on my firſt engaging in the enquiry, againſt accent and its marks, as inconſiſtent with genuine quantity, which undoubtedly is to be duly obſerved *; and which many perſons have been taught to conſider as the *only* thing to be regarded in the pronunciation of Greek and Latin. But notwithſtanding theſe pre-poſſeſſions, and ſome ſecret wiſhes that I might upon examination find my old notions to be right; the reſult of my reſearch was very different from what I expected, and gave a determination to my opinion, contrary to my former ſentiments, and even to my hopes; leaving me to the diſagreeable conviction of having been for ſeveral years in a miſtake, and having often too inconſiderate-

* Some writers, who have occaſionally mentioned the Greek accents, as Mr. *Dawes*, Mr. *Gilbert Weſt*, and others, have commended the *Eton* method of teaching Greek, for preſcribing the ſtricteſt regard to quantity: which is indeed true, but not in a manner excluſive of accents; which are ſtill continued in all the printed copies uſed in that ſchool. The rules likewiſe for accenting are retained in the grammars, and the obſervation of them always recommended.

ly aſſerted, upon weak and treacherous authority, what I now find to be erroneous.

It ſoon appeared to me, on reading what ſome others had written on this ſubject, that it had been much puzzled, as many other points have in like manner been, by the uſe of undefined terms in an indeterminate vague ſenſe. The word *accent* I have found uſed by the ſame writer in four very wide and different ſenſes, expreſſing ſometimes elevation, ſometimes prolongation of ſound, ſometimes an emphaſis or ſtreſs of voice compounded of the other two, and ſometimes the artificial accentual mark. In this caſe, whether ſeveral diſtinct ideas are confounded in the writer's mind, or whether he only uſes the ſame word as applicable to them all, tho' diſtinct; the conſequence is the ſame to the reader, who is often led by this into great perplexity. This ambiguity of terms I determined carefully to guard againſt, as well on account of convenience to myſelf in the courſe of my enquiry, as of perſpicuity to the reader.

As

As the true nature of the acute accent (which by way of eminence is often called *the accent)* had never, that I could find, in this controverſy been ſatisfactorily ſtated, it ſeemed a proper and neceſſary part of this diſquiſition to explain its true power. Without ſuch an explanation how its conſiſtency or inconſiſtency with quantity could ever be determined, I cannot ſee. For how can the agreement or diſagreement of any two things be aſcertain'd, while one of them is unknown? And yet in this diſpute the nature and eſſence of the acute ſeems to have been not only unknown, but entirely overlooked and diſregarded. The want of this explication makes Mr. *Wetſtein*'s defence of the Greek accents ſo defective. This perſon, who was profeſſor of Greek at *Baſil*, publiſhed a ſmall diſſertation, in which with much learning and good reaſoning, as far as his argument goes, he anſwered *Henninius*. But it could not be in general ſatisfactory, as it clears not any difficulty, with which the Greek accent to many northern readers ſeems to

be embarraſſed. In the queſtion he argues from books only; he appeals not to ſenſe, nor endeavours to reconcile the Greek acute, according to its poſition in our modern copies, to the nature of human ſound, depending as it does on our organs of ſpeech and hearing. And till the way could be opened for the admiſſion of the acute on the general principles of ſound, *Henninius'* futil objections were likely to be more forcible with moſt of his readers, than the ſevereſt reaſoning of Mr. *Wetſtein*, built on the teſtimony of authors. *Henninius* had the advantage of addreſſing his arguments to the groſs ſenſe and vernacular practice of his followers; who by a partial way of thinking (into which even ſcholars are too apt to fall) judged of all poſſible pronunciation by their own, and had no idea of the harmonious flexibility of a Grecian voice, while they referred all vocal utterance to the rigid and untuneable nature of their own.

Some others, who have written on this ſubject, give us no opinion whatever of their

their own concerning the acute. They argue often, as if they thought it partook of the nature of a long quantity, and yet are aſhamed to own it. Dr. *G.* I muſt acknowledge, does ſpeak out, and by the account he gives of it, plainly ſhews that he looks on its real power as little differing from that of a long time. To whom therefore an anſwer is readily and eaſily given.

Quinctilian very juſtly obſerves, "that "mere literature without a knowledge of "ſounds will not enable a man to treat "properly of metre and rythm *." And accordingly our preſent ſubject, which turns on the quality and meaſures of ſounds, doth certainly as much fall under the judgement of ſenſe, as of mere erudition. But tho' it is undoubtedly in its nature ſcientific as well as literary, it hath hitherto been little conſidered as ſuch. Many perſons, in diſcuſſing it, talk very learnedly of the late introduction of accents (by which can be meant only the accen-

* *Inſtitut. Orat.* lib. i. c. 4.

tual

tual marks) ſettle the dates of the oldeſt manuſcripts, obſerve in ſome of them the omiſſion of theſe marks, and then call them the barbarous characters of an ignorant and illiterate age; by a blunder of their own miſtaking the power and true uſe of theſe ſigns, and then in a deciſive manner pronouncing them repugnant to metre, rythm, and all true harmony. And all this they conclude without attending in the leaſt to the deductions of ſenſe and reaſon; or conſidering that, as vocal ſounds are formed by organs of ſpeech which are eſſential and immutable parts of our nature, they muſt have been in all ages *ſubſtantially* and *formally* the ſame, tho' variouſly *modified* in their application: and that if height and length are different and diſtinct qualities of human ſound at preſent, they muſt have been ſo in the time of *Homer* or *Ariſtotle*. I have therefore drawn an argument *à priori* in proof of the exiſtence of ancient tones diſtinct from quantity.

Such

Such an argument, deduced from the nature and neceſſity of the human voice itſelf, is not likely (I am well aware) to have much weight with many of my opponents, who without a juſt diſcernment of ear have knowledge enough of Greek to underſtand it's common quantity and metre, and, under the influence of many old prejudices, will liſten to nothing in this caſe, but to teſtimonies of antiquity, and learned authority. I have therefore not only conſidered accent as founded in nature, but proceeded to argue with them on their own principles. The deciſion then of the queſtion with them turns merely on matter of fact, firſt, "whether "the ancients did in their general pro-"nunciation regularly uſe certain tones "on certain ſyllables, very diſtinct from, "tho' conſiſtent with quantity" (for quantity we are ſure they did ſtrictly obſerve) and then "whether the accentual "*virgulæ*, as they are now ſettled in Greek "books, do faithfully mark thoſe tones: "whether the ſounds, of which they are the

" the ſigns, were given to thoſe ſyllables,
" over which we now ſee the ſigns
" placed."

In regard to the former of theſe points, it being conſidered as a fact of antiquity, and the ancients themſelves being therefore the proper evidence of it, I carefully conſulted thoſe authors, who are acknowleged to be men of the greateſt ſagacity and accuracy in philological ſubjects; I mean *Dionyſius* of *Halicarnaſſus* among the Greeks, and *Quinctilian* among the Romans. From them I ſoon learned, that their countrymen indiſputably uſed regular tones or accents in ordinary pronunciation, notwithſtanding it has often been affirmed, they were only of a muſical nature. In *Dionyſius* there occurred not only expreſs accounts of high and low tones regularly aſſigned to certain ſyllables; but, what is more, the very degree of elevation and depreſſion, to which tones were carried in ordinary and oratorical ſpeaking, aſcertained to half a note.

As to the ſecond point, concerning the *virgulæ*; as they are acknowledged not to have been known to the ancients, till two hundred years before Chriſt, the only lights that could in this caſe be expected from them, were ſome inferences to be collected from their accounts of tones in general, by which we might on preſumption judge of the conformity or diſagreement of the preſent marks with them. And here much could not be gathered from *Dionyſius*, except the aſſurance, that ſome paſſages, frequently cited from him to diſprove the propriety of our *apices*, had been either ignorantly miſunderſtood, or baſely miſrepreſented, and did in effect conclude nothing againſt the ancient tones themſelves, or the faithfulneſs of their preſent ſigns and characters, but on the other hand ſtrongly aſſerted the former, and much favoured the latter. But from *Quinctilian* I received much greater information, and indeed the fulleſt ſatisfaction: who, by his very explicit account of the Roman accents; of the conformity of his own lan-

guage with a particular dialect of the Greeks; of the general difference that subsisted between the Latin tones and those of the other Greeks, in point of regularity and uniformity; easily suggested to me such deductions, as tended greatly (so far as presumptive proof can go) to vindicate our present system of accentual marks; and convince me of the errors of many, who have carelessly treated this subject, not excepting *Vossius* himself.

I am not ignorant, that to many persons this subject will appear more trifling than curious, and rather to admit than deserve a dispute. But if the great Roman orator and statesman thought the nicest examination of syllabic numbers and rythm not unworthy his peculiar attention; If *Messala* could condescend to write a whole book on the powers of single letters; if even *J. Cæsar* could write and publish a treatise *de Analogia*; if the great Bishop of Winchester *Stephen Gardiner*, could consistently with his high character and dignity engage in a like controversy with an

an univerſity profeſſor; a ſubject of this kind cannot certainly be conſidered as beneath the regard of any ordinary ſcholar, who ought not to look upon any thing connected with literature as foreign to his own ſtudies; eſpecially of one, whoſe profeſſion and ſituation in a place of public inſtruction makes ſome degree of accuracy, in any point relating to the purity of the learned languages, at leaſt excuſable, if not requiſite. "Sed hæc quoque vereor "ne modum tam parvæ quæſtionis exceſ- "ſerint. Nihil vero ex Grammatica no- "cuerit, niſi quod ſupervacuum eſt. Non "obſtant hæ diſciplinæ per illas euntibus, "ſed circa illas hærentibus."

But whatever judgment the public may form of theſe my humble labours, I cannot loſe the ſecret ſatisfaction of having honeſtly endeavoured, in oppoſition to a ſpreading opinion, to vindicate from the imputation of ignorance, abſurdity, and barbariſm, the characters of thoſe learned Greeks of the lower empire, to whom

Europe is greatly indebted for much of that ſound knowledge it now has: whoſe exile and misfortunes are to be pitied, whoſe abilities and genius to be honoured, whoſe induſtry to be reſpected, whoſe labours to be thankfully received, and of whom every true lover of Greek learning ſhould with pleaſure and gratitude acknowledge himſelf a follower, and admirer.

E tenebris tantis tam clarum extollere lumen
Qui primi potuiſtis, et huic affulgere terræ,
Iſmario profugas ducentes litore Muſas,
Vos ſequor, o Graiæ gentis decora, inque verendis
Fixa pedum pono preſſis veſtigia ſignis.

Modern ſcholars are certainly very glad to enjoy the benefit of the labours of theſe great men, tho' at the ſame time they depreciate and vilify their characters: they themſelves diſturbing and corrupting the ſtream of Greek literature, and then imputing this foulneſs to that channel, through

through which it continued to flow with its original purity.

On this head I beg leave of that right Honourable and learned Perſon, under the protection of whoſe name this eſſay hath ventured publickly to contradict many received opinions, to tranſcribe a ſenſible and ſpirited paſſage from a letter, with which he honoured me on the ſubject. " I am a great admirer of that contrivance " of accentuation; and look upon it as a " remarkable invention framed by the " moſt ingenious people, that ever ap- " peared in the world, for adorning their " language to the utmoſt degree of refine- " ment; and for ſettling, as far as human " wit and wiſdom can fix, a laſting ſtand- " ard of tone for pronouncing every word, " and almoſt every ſyllable in it. I am a " friend to the cauſe, and think an advocate " wanting; ſince that, which calls itſelf " the learned world, is thoroughly in- " clined to blot out this ancient character " from the book of learning, and had ra-

" ther

" ther loſe it entirely, than be at the pains
" of underſtanding it at all. For my part,
" I am for preſerving what we have got;
" and do not think the inventive talents
" are ſo redundant at preſent, as to ren-
" der the diminution of the preſent ſtock
" of human knowledge a matter of in-
" difference."

The reader is indebted to my good friend Dr. *Barnard* for a very judicious remark in the 112th page of this treatiſe, concerning the improbability of *Ariſtophanes*' marks referring to quantity; which he readily ſuggeſted to me, when I was opening to him my thoughts on the hiſtorical part of this ſubject.

On the whole; if I have detected a ſingle error, have unravelled a ſingle perplexity, and thrown the leaſt light on a ſubject, that has been hitherto much obſcured, I cannot think my pains miſemployed. For I have no reaſon to ſet ſuch a value on my labour, as not to think it amply

amply repaid, if it be ſo ſucceſsful as to illuſtrate any one truth. " Nec obſit, " quod ſit in tenui labor: neque enim " niſi ex minimis fiunt magna. Et ex " judicii conſuetudine in rebus minutis " adhibita, pendet ſæpiſſime etiam in ma- " ximis vera atque accurata ſcientia."

Eton, Dec. 1761.

Gaudentii

Gaudentii Philoſoph. in Αρμονικῇ εἰσαγωγῇ.

ΟΣ οὐδὲ φθόγγου κατακούων, οὐδὲ τὴν ἀκοὴν γεγυμνασμένος, ἥκει τῶν λόγων ἀκουσόμενος, οὗτος ἀπίτω τὰς θύρας ἐπιθεὶς ταῖς ἀκοαῖς. ἐμφράξει γὰρ τὰ ὦτα καὶ παρὼν, τῷ μὴ προγινώσκειν ταῦτα αἰσθήσει, περὶ ὧν οἱ λόγοι.

Quinctilian. lib. i. cap. 4.

TUM nec citra Muſicen Grammatice poteſt eſſe perfecta, cum ei de metris rythmiſque dicendum ſit.

AN

AN ESSAY ON *Accent* and *Quantity*.

CHAP. I.

On Accent and Quantity in general, their Difference marked, their natural Dependence on each other, their neceſſary connection and conſiſtency.

WHEN the diſtinct natures and principles of thoſe things, which are the ſubject of any controverſy, are clearly defined and explained, and the queſtion is by that means at firſt properly

ſtated, the diſpute is at once half determined. The want of this preciſion, at firſt ſetting out, has drawn many enquiries to an unneceſſary length, and unſatisfactory concluſion. This conſequence of diſcuſſing a point without aſcertaining the terms of it at firſt, and keeping them diſtinct afterwards, I will endeavour to avoid: And accordingly before we conſider the application of the voice, in the formation and modulation of ſyllables, to any particular language, it will be proper to conſider its nature, power, and uſe in general.

§ *Firſt* then, It is evident that nature hath given it a variety of tones, that gradually riſe or fall above or below each other: This is the firſt and grand diviſion of ſounds into *high* and *low*. In muſick and ſinging *many* of theſe are uſed, in common diſcourſe and reading, *fewer*.

This perfectly agrees with what *Dionyſius* of *Halicarnaſſus* ſays on the difference between muſick, and ordinary ſpeech. Καὶ

ἐκ ἀλλοτρίᾳ κέχρημαι τῇ παραγμαλῳ εἰκόνι. μουσικὴ γάρ τις ἦν καὶ ἡ τῶν πολιτικῶν λόγων ἐπιστήμη, τῷ ΠΟΣΩ διαλλάττουσα τῆς ἐν ᾠδαῖς καὶ ὀργάνοις, ἐκεὶ τῷ ΠΟΙΩ. (περὶ συνθεσ. cap. 11.*) The difference between them is

* A learned author, who in a late treatiſe hath maintain'd a ſyſtem oppoſite to that which I ſhall propoſe to the reader in the following pages, hath explained this paſſage of *Dionyſius* in a different manner, on the ſuppoſition that He is not in this place comparing muſick with oratory or common diſcourſe, but poetry with proſe. The context clearly enough points out the former ſenſe. But even without the context it may be evidently ſeen that *muſick* is meant by *Dionyſius*. Not that I am lead to this explanation by the word μουσικὴ, which I know is uſed in a very open ſenſe, relating to every thing that has rythm, but by τῆς ἐν ᾠδαῖς καὶ ὀργάνοις, which words expreſs vocal and inſtrumental muſic, as perſpicuouſly and directly as any terms can do, which the Greek language affords. Ποσὸς here hath the ſenſe, not of *quantus*, but of *quotus*, i. e. expreſſes *number*, or *arithmetical quantity*; that quantity, which (in the Words of *H. Stephens*) Dialectici *diſcretam* appellant. The word ποσῷ in the paſſage before us, is, I find, tranſlated by the Latin interpreter *quantitate*; but that I believe was owing to the poverty of the Roman language, not having a ſubſtantive *quotitas* belonging to *quotus*, as it has *quantitas* to *quantus*. The Greek word ποσὸς certainly ſignifies quantity and *number* too: which the reader may ſee confirm'd by paſſages from the beſt Greek writers in H. Stephen's Theſ. ling. Græc in the word πόσος, which "exponitur etiam *quotus*" with its derivatives: as ποσσῆμαρ ſignifies not how *long a day*, but how *many days*: and many more inſtances there are to the ſame purpoſe. I have therefore the greateſt reaſon to think,

is here ſaid to conſiſt, not in the quality, but number only of tones. And indeed, if the reader in attending to this ſubject will but conſider the tones of his voice as like four or five notes of an organ or flute, he will, I am perſuaded, be thereby enabled to form much clearer conceptions, and a much better judgement on the whole.

§ *Secondly*, It is evident likewiſe, that the human voice, like every wind inſtrument, has a power of *ſhortening* or *lengthening* any of thoſe ſounds it utters.

1. On the former diviſion of theſe ſounds is founded what grammarians have call'd

think, as well from the words themſelves, as from the context, that Dionyſius means in this ſentence to ſay, "that oratorical or common diſcourſe differs from "muſic not in the *quality*, but *number* only of ſounds." A perſon may ſpeak with grace and harmony, and perhaps not exceed, all the time, the compaſs of four or five notes; while a ſtrain or air in muſick may take in the compaſs of twelve, or fourteen, or more. *Dionyſius* in a few lines immediately following this paſſage fixes the number of tones uſed in common ſpeech at five, ὡς ἐγγίσα.

accent,

accent, relating merely to the particular elevation or depreſſion of them on certain ſyllables: the marks * of which are [′] for the elevation; [`] for the depreſſion; and [~ or ^] for the elevation and depreſſion join'd together on the ſame ſyllable, forming what is called a circumflex; as the two when ſeparate are called the acute and grave.

The word *accentus* coming from *accino*, as the correſponding Greek word προσῳδία from ᾠδή, *cantus*; the very derivation of theſe words marks out their particular relation to muſick, which depends more on the variety and combination of notes, conſider'd as high and low, than as long and ſhort. By the enemies of accents the etymology of theſe two words is ſuppoſed to imply, that they regard muſick only, and not ordinary pronunciation at all. But

* Accentus acuti nota ′, ita per obliquum aſcendens in dexteram partem. Gravis nota ita `, a ſummo in obliquum quaſi in dexteram partem deſcendens. Circumflexus nota de acuto et gravi facta, vel c deorſum ſtans, ^. *Diomed.* lib. ii.

that

that is a limitation, for which they have no good and reaſonable authority: And in order to eſtabliſh it, they deal very unfairly in producing only part of the old Greek definition of προσῳδία; προσῳδία (ſay they) is defined ὁ τόνος πρὸς ὃν ἄδομεν, diſingenuouſly leaving out the other part of the definition which extends it to reading and ſpeaking, ᾗ τὰς λόγους ποιέμεθα; which the reader may ſee in *Placentinus' Epitom. Græc. Palæograph.* cap. 11. and in *Alexander Aphrodiſienſis* himſelf, whom Dr. G. cites, omitting the latter part of the ſentence. *Laſcaris* indeed, from whom perhaps Dr. G. took it, gives it imperfect. But if the Dr. had attended to the whole of what *Laſcaris* ſays on the Greek accents, he would never have produced any thing from that learned Greek to prove they were confined to muſic, or muſical pronunciation only. *Laſcaris* himſelf ſeems not to have had the leaſt thought of their being reſtrained to ſinging: in the very beginning of his *Octo Partes*, he ſays, προσῳδία ἐστὶ τόνος φωνῆς ἐγγραμμάτου. And this excellent grammarian's remarks on

the

the Greek language are not to be looked on, as grounded merely on the principles and practice of his own times, but as conformable to the rules of antiquity: for he declares in his preface to his third book, that he drew his materials from the ancient grammarians, διεξιὼν πάντα τὰ λείψανα τῶν παλαιῶν Γραμματικῶν, and then mentions particularly *Apollonius Dyſcolus*, a Greek writer of great note under *Antoninus Pius*.

2. On the latter diviſion of ſounds is founded, what has been termed Quantity, regarding only the quantity of time taken up in expreſſing any of them. The delay of the voice in pronouncing it forms the long time * marked thus [¯]; the quickneſs of the voice in haſtening over it forms the ſhort one marked thus [˘].

* The reaſon of theſe marks the curious reader may ſee in *Scaliger de cauſis ling. Lat.* lib. II. cap. 55.

Longus eſt linea à ſiniſtra in dexteram partem æqualiter ducta,—.Et brevis, virgula ſimiliter jacens, ſed panda et contractior, quaſi c ſurſum ſpectans ˘. Sed in illis [accentus notis] tonos: in his tempora dignoſci videmus. *Diomed.*

From

From hence it appears, that both accent and quantity are equally founded in the very nature of the human voice, are neceſſary and inſeparable from it; that conſequently no language can, or ever could be pronounced without them, except you ſuppoſe a monotony and æquability in the voice, the exiſtence of which it is difficult to conceive.

Ariſtoxenus accordingly ſays; λέγεῖαι γὰρ δὴ καὶ λογῶδές τι μέλος, τὸ συγκείμενον ἐκ τῶν προσῳδιῶν, τὸ ἐν τοῖς ὀνόμασι. φυσικὸν γὰρ τὸ ἐπιτείνειν καὶ ἀνιέναι ἐν τῷ διαλέγεσθαι. This *Ariſtoxenus* was a ſcholar of *Ariſtotle*, long before the time of *Ariſtophanes Byzantinus* who firſt introduced accentual marks. And I am inclined to lay the greater ſtreſs on his authority, ſince he is conſider'd by Quinctilian as a muſician and grammarian too. That his words ἐπιτείνειν and ἀνιέναι are to be underſtood as relating to the riſe and fall of the voice, will appear by *H. Stephens*'s explanation of ἐπίτασις and ἄνεσις. Ἐπίτασις (ſays he)

he) eſt vocis commotio à loco graviore in acutum locum: ἄνεσις vero contra. Nam ab acuminis culmine in grave quiddam deſcendit. Eſt autem ſoni gravitas, quum ex intimo quidam ſpiritus trahitur; acumen vero ex ſuperficie oris emittitur *. And indeed *Ariſtoxenus* himſelf explains them in the ſame manner in another part of his work. ἡ μὲν ἐν ἐπίτασις ἐστι κίνησις τῆς φωνῆς συνεχὴς ἐκ βαρυτέρου τόπου εἰς ὀξύτερον. ἡ δὲ ἄνεσις, ἐξ ὀξυτέρου τόπου εἰς βαρύτερον. ὀξύτης δὲ, τὸ γενόμενον διὰ τῆς ἐπιτάσεως· βαρύτης δὲ τὸ γενόμενον διὰ τῆς ἀνέσεως. *Harmon. lib.* i.

There unavoidably muſt be accent, if the voice has only two notes (and fewer than three or four are hardly ever, I believe, uſed even in ordinary diſcourſe.) There muſt in ſhort be a comparative § highneſs

* *Steph. Theſ. ling. Græc.* in voce τείνω.

§ Ipſa enim natura, quaſi modularetur hominum orationem, in omni verbo poſuit acutam vocem. *Cic. ad Brut.* Orat.

In like manner *Quinctilian.* Eſt autem in omni voce utique acuta. Inſt. Orat. lib. I. cap. v.

And after them *Diomedes.* Ut nulla vox ſine vocali, ita ſine accentu nulla eſt. lib. II.

and lowneſs of ſound, except the voice has the uſe of only a ſingle note, like a drum or drone-baſe. As the riſe and fall of ſound prevents monotony, which would give a deadneſs to the human ſpeech, accent is not improperly called in *Diomedes anima vocis.*

There muſt be likewiſe quantity, except you ſuppoſe the voice to dwell, with a meaſure of time ſo exactly equal, on all its ſyllables, as would be exceedingly tireſome and offenſive to every ear, and contrary to that variety, which nature ſeems ſo much pleaſed with, and the ear conſtantly requires. And accordingly *Quinctilian* very truly obſerves, that we cannot avoid ſpeaking in long and ſhort time. " Neque enim loqui poſſumus, niſi è ſyl-
" labis brevibus ac longis, ex quibus
" pedes fiunt." The conſequence of which is, what he remarks in another place, " metrici quidem pedes adeo reperiuntur
" in oratione, ut in ea frequenter, non
" ſentientibus nobis, omnium generum ex-
" cidant verſus. Et contra nihil eſt proſa
" ſcriptum

" ſcriptum, quod non redigi poſſit in " quædam verſiculorum genera."

To this diviſion of the meaſure of ſounds may be eaſily referred that diſtinction of them, which *Cicero* * has made, and which holds good, not only in the Roman language, which he had chiefly in view, but in every language, that is, in the human voice itſelf.

* Mira eſt enim natura vocis: cujus quidem è tribus omnino ſonis, inflexo, acuto, gravi, tanta ſit et tam ſuavis varietas perfecta in cantibus: eſt autem in dicendo etiam quidam cantus obſcurior. *Cic.*

This *cantus in dicendo obſcurior* is the ſame with λογῶδές τι μέλος of *Ariſtoxenus*, and is exactly conformable likewiſe with what *Dionyſius* ſays above on this ſubject: which will receive yet farther light from another remarkable paſſage of *Ariſtoxenus* to this purpoſe; where he, having been ſpeaking of men, as διαλεγόμενοι and μελῳδοῦντες, ſays, ὀξὺ καὶ βαρὺ δῆλον ὡς ἐν ἀμφοτέροις τούτοις ἐστίν. *Element. Harmonic.* lib i. So ill-grounded is that opinion concerning the old accents or tones, maintained by certain perſons, that they were merely of a muſical nature, and are to be conſidered by us as not relating to ordinary diſcourſe.

Voces ut chordæ ſunt intentæ, quæ ad quemque tactum reſpondeant, acuta, gravis; cita, tarda; magna, parva, mediocris; lenis, aſpera; contracta, diffuſa; continenti ſpiritu, intermiſſo; fracta, ſciſſa, flexo ſono; attenuata, inflata, *Idem.*

Omnium longitudinum et brevitatum in ſonis, ſicut acutarum graviumque vocum judicium natura in auribus noſtris collocavit, *Idem.*

It may be remarked, that accent, though cloſely united with quantity, is not only diſtinct from it, but in the formation of the voice really antecedent to it. The pitch or height of the note is taken firſt, and then the continuance of it is ſettled: by the former of theſe the accent is determined, by the latter the quantity. So cloſely combined and inſeparable are theſe two things, which have ſometimes been repreſented as utterly incompatible with each other: ſo diſtinct likewiſe are theſe, which at other times have occaſioned much perplexity by being confounded together.

The inconſiſtence of accents with the harmony ariſing from quantity, is urged by the learned author of "a treatiſe againſt the Greek accents," lately publiſhed: wherein he endeavours to prove this point in the following manner, "Metre ariſeth "neceſſarily from ſyllables; but Rythm "may ariſe from mere ſounds. Metre "therefore muſt produce one Rythm, "and

" and accents, if they differ from quanti-
" ty, muſt produce another.——Take
" now the firſt example, which *Longinus*
" mentioneth, that of ſmiths ſtriking their
" hammers upon their anvils (from whence
" muſick is ſaid to have taken its riſe) and
" ſuppoſe now two ſets of them (conſiſt-
" ing either of different numbers, or of
" the ſame number, but provided with
" hammers of different natures) to be
" ſtriking on their anvils at the ſame time,
" and you will clearly ſee that, tho' each
" ſet will produce a rythm, yet both ſets
" ſtriking at the ſame time muſt produce
" diſcords." I have ſeveral objections to this illuſtration drawn from the two ſets of different hammers, which I ſhall not trouble the reader with, obſerving only this in anſwer to it, that the author, as far as I underſtand the application of his ſimile to the caſe of accent and quantity, plainly ſeems to think, that theſe two, if uſed together in uttering the ſame ſyllable, do of courſe, becauſe they are *two* things, require therefore *two* exertions, *two* operations of the voice to expreſs them, which in

in the ſame ſyllable ſeems impoſſible: whereas they depend but on *one* operation, belong but to *one* ſound; which ſound, tho' a ſingle *one*, is capable of menſuration *two* ways, in quality of elevation, and degree of continuance. Height and length, tho' two relative things, do always ſubſiſt together in one ſubject.

Theſe two things in ſound are very clearly diſtinguiſhed and marked by *Plutarch* in his miſcellaneous works. αἰεὶ γὰρ ἀναγκαῖον τρία ἐλάχιστα εἶναι τὰ ποιοῦντα ἅμα εἰς τὴν ἀκοὴν, φθόγγον τε, καὶ χρόνον, καὶ συλλαβὴν ἢ γράμμα. The tone or ſound itſelf φθόγγος, and the duration of it χρόνος are here plainly pointed out; to which he adds the third thing, to which they belong, the articulation and formation of the letter or ſyllable. Theſe three, he ſays, affect the ſenſe together: ὁμῶς δὲ προβαινόντων ἅμα τὴν τῆς αἰσθήσεως ἐπιφορὰν ποιεῖσθαι. And, having thus ſhewn their diſtinction and connexion, he then declares thoſe perſons to be incompetent judges of ſound and ſpeech, who cannot perceive the difference

rence between them. ἀλλὰ μὴν κἀκεῖνο φανερὸν, ὅτι οὐκ ἐνδέχεται, μὴ δυναμένης τῆς αἰσθήσεως χωρίζειν ἕκαστον τῶν εἰρημένων, παρακολουθεῖν δύνασθαι τοῖς καθ' ἕκαστα, οὐ συνορᾶν τὸ δ' ἁμαρτανόμενον ἐν ἑκάστῳ αὐτῶν, οὐ τὸ μὴ. The φθόγγοι, ἢ χρόνοι, ἢ γράμματα are diſtinguiſhed in like manner by this author in ſome other lines immediately following this paſſage. The word φθόγγος in its proper ſenſe ſignifies ſimply any ſound or note of the human voice, abſtracted from the conſideration of any particular mode. In this ſenſe φθόγγος is uſed, through all the old Greek writers on muſick publiſhed by *Meibomius*, as a ſingle independent tone, whether high or low. φθόγγος (ſays *Gaudentius*) ἐστι φωνῆς πλῶσις ἐπὶ μίαν τάσιν. Almoſt the ſame words are repeated by the other writers in *Meibomius*' collection.

Cælius Rhodiginus' philoſophical account (in his Lect. Antiq. lib. ii. c. 27.) of ſounds and their duration ſeems to be not a bad one. "Aërem porro ſonum deferentem, "undam vocalem appellat *Avicenna*, ſi-

"quidem

" quidem ſphærice movetur aer, ſicuti " unda ex lapilli projectu; quod ſentit " ſecundo de anima *Averrois*, et primo " de Muſica *Boethius*. Unde et princeps " in ratione pulſuum, quos cum muſica " ratione ſimile quiddam habere prodit, " *circulos temporum* nominavit, ſicut et " *caſus*, *Arſin* intelligi volens et *Theſin*." The perception of ſound ariſes from a certain impulſe of air on the drum of the ear; on the firſt impreſſion of the air depends the accent: if it be a quick piercing ſtroke, it forms the ὀξὺς, *acutus*, ſharp or high ſound: if it be a duller impreſſion, it forms the βαρὺς, *gravis*, flat or low ſound. Now either of theſe impulſes may be varied in point of duration, according to the continuance of the vibration, which it is in the power of our organs of ſpeech either to ſhorten or lengthen. And on the meaſure of its duration depends proſodical time or quantity.

As *ſpirit*, or *emphaſis* hath been ſometimes confounded with accent and quantity,

tity, I will endeavour to point out its diſtinction from the other two; that theſe three things may be kept as ſeparate in the mind of the reader, as they are in their own natures. This ſpirit is in truth another meaſure of the voice, and is ſo marked out by *Scaliger*, and added as a third by him to the foregoing two. *Cicero* likewiſe has done it, tho' not ſo methodically, in the paſſage above cited, where he conſiders the voice as *lenis* or *aſpera*, *attenuata* or *inflata*. Which however does not affect the diviſion of ſounds which I have made, and may be looked upon as a ſubdiviſion of them eaſily brought under the other two. This diſtinction cannot poſſibly be more clearly ſtated than in *Scaliger*'s own words. "Cum vocem quantitate metiamur, "et ſyllaba in voce fit ut in ſubjecta mate-"ria, et quantitas triplici dimenſione con-"ſtituatur, *longa*, *lata*, *alta*: neceſſario "quoque iiſdem rationibus ſyllaba affecta "erit, ut levatio aut preſſio in altitudine; "afflatio aut attenuatio in latitudine;

" tractus in longitudine ſit *." The reader will here firſt obſerve, that *Scaliger* uſes the word *quantitas* not as we commonly uſe it in the limited ſenſe, as relating merely to time or the length of a ſyllable, but applies it to the height and ſpirit too: the whole quantity including all three. However, when I ſhall have occaſion in the following pages to uſe the word quantity, I would have it underſtood in the popular ſenſe, as referring to time only.

In regard to the nature of ſpirit, that which *Scaliger* means by the *afflatio in latitudine* conſtitutes what we commonly call emphaſis; a mode of ſound either

* De cauſis ling. Lat. lib. ii. cap. 52.
This is *Priſcian*'s doctrine, " Vox (ſays he) dum tangit auditum, tripartite divi litur, ſcilicet altitudine, " latitudine, longitudine. habet quidem litera altitudinem in pronunciatione, latitudinem in ſpiritu, longitudinem in tempore." And then he proceeds " Accentus eſt certa lex et regula ad elevandam et deprimendam ſyllabam, - qui tripartite dividitur, acuto, " gravi, circumflexo. Accentus namque acutus ideo " inſertus eſt, quod acuat ſive elevet ſyllabam; gravis " ideo, quod deprimat aut deponat: Circumflexus eo, " quod deprimat atque acuat. *Priſcian.* apud *Putſchium*, p. 1286.

giving

giving an aſpiration to a ſingle letter, or marking with peculiar earneſtneſs ſome particular ſentence in a diſcourſe, or ſome ſingle word in a ſentence; which yet is very diſtinct from accent and quantity, tho' occaſionally joined with them This will appear by attending to the following caſe: Two men of different voices, or with different exertions of nearly the ſame voice, may pronounce the words of the ſame ſentence with the ſame accent and quantity, obſerving the like proportion in the elevation and prolongation of the ſame ſyllables, and yet uſe a different ſpirit, the one ſpeaking with emphaſis, the other without it. "Si igitur Latum à Longo, "et utrumque ab Alto diſtinguitur ſpecie, "ſpecie quoque Tenores à Spiritibus et "Temporibus diſtinguentur." *Scal.*

That part of *Scaliger*'s book *de Cauſis*, which I have here made uſe of, was conſidered by the author himſelf as a part of his writings, that he had laboured with great ſubtlety, and finiſhed with particular accuracy. For thus he ſpeaks of it in a

ſubſequent work. " Alter eſt ſoni potius " modus, de quo in libris de Cauſis acu- " tiſſime diſputatum eſt. Accentum dix- " erunt veteres ſoni moderationem in tol- " lenda premendaque voce." *Poet. lib.* iv. c. 47.

If however this three-fold diviſion of *Scaliger* ſhould be conſidered by ſome perſons, as founded rather in the refining imagination of that great modern, than in fact and the nature of things, which may induce them not to admit it on his authority; it may perhaps have greater weight and engage more regard, when it is ſhewn to be the very ſame which *Ariſtotle* gives in the 20th chapter of his *Poetics*, where he is treating of the powers and letters of ſpeech. Ταῦτα δὲ διαφέρει σχήμασί τε τῶ σἰόματος, καὶ τόποις [perhaps it ſhould be read τύποις] καὶ δασύτητι καὶ ψιλότητι, καὶ μήκει καὶ βραχύτητι, ἔτι δὲ καὶ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ. " Hæc vero differunt forma- " tionibus oris, et locis (vel formis et " characteribus) denſitate aſpirationis et " tenuitate; longitudine et brevitate; in- " ſuper

" ſuper etiam acumine et gravitate, et " medio. *i. e.* inflexione, quæ accentum " circumflexum format." We may now then call this *Ariſtotle*'s diviſion, as well as *Scaliger*'s.

As there are accents naturally on particular ſyllables of ſingle words, which muſt be rightly placed to make pronunciation ſimply *proper*; ſo there are accentual variations of the voice on the particular parts of whole ſentences, and on particular ſentences of whole paragraphs, the right inflexion of which conſtitutes good, *graceful*, and *harmonious* pronunciation. This latter kind of elevation and depreſſion of ſound is what *Quinctilian* means in that part of his book, where he ſpeaks of reading: " ſupereſt Lectio; in qua puer " ut ſciat, ubi ſuſpendere ſpiritum debeat, " quo loco verſum diſtinguere, ubi clau- " datur ſenſus, unde incipiat, quando at- " tollenda vel ſummittenda ſit vox; quid " quoque flexu, quid lentius, celerius, " concitatius, lenius dicendum, demon- " ſtrari niſi in opere ipſo non poteſt."

This

This accent of ſentences has not yet had marks aſſigned it, and perhaps could not eaſily be aſcertained by grammatical characters: which makes *Quinctilian* ſay, that, "demonſtrari niſi in opere ipſo non "poteſt." But this kind of accent makes not part of my preſent ſubject, which relates merely to the accent and tone of ſyllables in ſingle words.

CHAP. II.

On the quantity of the Engliſh. The nature of a long time. The long time of the Greeks and Romans: the caſe of doubtful vowels. The coincidence of the acute tone and long time on the ſame ſyllables in our language. On what foundation and authority quantity is eſtabliſhed.

Συμβέβηκε δὲ τῷ φθόγγῳ [χροία *] τόπος χρόνος. χρόνος μὲν ἓν ἐστι, καθ' ὃν μακροτέρως ἐν πλείονι χρόνῳ, ἢ βραχυτέρως ἐν

* I take no notice here of the χροία. not that it is againſt, but beſide my preſent purpoſe. By the τόπος of found,

ἐλάττονι φθεγγόμεθα. τόπος δέ ἐστι φθόγγου, καθ' ὃν τὰς μὲν βαρυτέρας, τὰς δὲ ὀξυτέρας προϊέμεθα. "The adjuncts of human ſound "are place, and time. Time is that, in "regard to which we utter longer ſounds "with a greater meaſure of it, and ſhort-"er with a leſs. The place is that, ac-"cording to which we utter ſome of them "lower, and ſome higher." Thus ſays *Gaudentius* in his εἰσαγωγὴ ἁρμονική with equal perſpicuity and truth. But, it ſeems, ſince his time the nature of the human voice is changed. The northern nations, according to the repreſentations of ſome people, have utterly loſt the χρόνος, have no quantity at all, and have nothing but the τόπος, the place, tone, or accent left. But ſurely the foregoing diviſion of ſounds, as applied to ſyllables, founded in the very nature of the voice itſelf, ſufficiently ſhews the abſurdity of thoſe aſſertions, which we ſo frequently hear from the mouth ſometimes of ſcho-

ſound, the Greeks meant the degree of its elevation or depreſſion. This with other things relating to φθόγγος will be more fully ſhewn in another place, where I ſhall have occaſion to ſpeak more particularly of the old philoſophical writers on muſic.

lars,

lars, "that the true pronunciation of "Latin and Greek is directed by quantity, "and that of Engliſh by accent:" intimating, that the former depends not at all on accent, nor the latter on quantity. Whereas both accent and quantity do inſeparably belong to every language.

The accent of the Greek and Latin ſhall be conſidered afterwards. At preſent I ſhall take notice of the popular error in regard to the Engliſh language having no quantity. Not only the authors of our common ſpelling books, but even a man of great learning, in an elaborate * treatiſe on the Greek accents, has declared, that "in the modern languages the pronuncia-"tion doth not depend upon a natural "quantity; and therefore a greater liberty "may be allowed in the placing of ac-"cents." In another place the ſame author ſpeaking of the northern languages of Europe, ſays, that "it was made im-"impoſſible to think of eſtabliſhing "quantity for a foundation of harmony

* The above-mentioned one, p. 97,

"in

" in pronunciation. Hence it became " neceſſary to lay aſide the conſideration " of quantity, and to have recourſe to " accents." In theſe and ſome other paſſages that writer ſeems to look upon accents as alone regulating the pronunciation of Engliſh, and quantity as excluded from it.

But does the author of that treatiſe, or any perſon in England, uſually pronounce an Engliſh diſyllable or polyſyllable without making the voice reſt longer on ſome one ſyllable than on the other; in which thing the very nature of quantity conſiſts? For (as this ſame writer himſelf ſays) " how can a ſyllable be conſidered as ſhort " or long, but by the actual pronunciation of it, or giving it one meaſure in " the former caſe, and two meaſures in " the latter?" Well then: does he not employ more time in uttering the firſt ſyllables of *heāvily*, *hāſtily*, *quīckly*, *ſlōwly*, *cōnqueror*, than in the ſecond or third ſyllable? Does he not ſpend more time in pronouncing the ſecond ſyllable of *ſollīcit*,

miſtāking, *reſēarches*, *delūſive*, than in the others? Or is he not longer in expreſſing the laſt of *dēny*, *compōſe*, *revēnge*, than in the firſt? If he does (as he certainly does, and neceſſarily muſt, if he ſpeaks them properly) he then uſes a long quantity. And by this the Engliſh metre is regulated (notwithſtanding what is vulgarly ſaid of accent excluding quantity) as much as the Greek or Latin. This quantity is not indeed ſettled by the ſame rules, by which the Latin and Greek is, as "that "one vowel preceding another ſhould be "pronounced with a ſhort time, or pre-"ceding two conſonants with a long one." But ſtill if the voice is retarded in ſome ſyllables, and quickened in others, by what cauſe ſoever that delay or rapidity be occaſioned or directed, there is truly and formally long and ſhort quantity. When in the words *hŏnĕſtlў*, *chărăctĕr*, I dwell longer on the firſt ſyllable, than on either of the two laſt, which I hurry over ſwiftly, the two laſt are the ſhort ones, notwithſtanding the conſonants with which to the eye they appear to be clogged: And had

had there been ſix conſonants inſtead of three in thoſe two laſt ſyllables, if my voice ſhould in practice haſten over either of them in leſs time than it does over the firſt, which is diſencumbered with conſonants, the latter ſyllables would certainly have a ſhort quantity, and the firſt a long one.

Whether the meaſure of the long time be exactly in the ſame proportion to the ſhort one, as two to one (as is ſuppoſed by grammarians to have been the proportion in the pronunciation of the ancients) or only as one and a half to one, or more as two and a half, or three to one, makes no material difference in regard to what I here ſay. I do not believe the rule of Proſody, *Syllaba brevis unius eſt temporis, longa vero duorum*, to be in all caſes ſtrictly true: that proportion of two to one not invariably holding between long and ſhort ſyllables. The ſecond ſyllable of *maxĭmos* may have been pronounced ſhorter than the ſecond of *tenĕbræ*. And for this I have *Dionyſius'* authority, who (in a paſſage cited by Dr. G. and well explained by

him) ſays that "one ſhort ſyllable differs "from another ſhort, and one long from another long." διαλλάττει βραχεῖα συλλαβὴ βραχείας, καὶ μακρὰ μακρᾶς. Certain I am, that in Engliſh the quantity of the firſt ſyllable of *mănў* tho' long, becauſe longer than the ſecond, yet is not ſo long in proportion to its ſecond, as the quantity of the firſt in *dŏwrў* is to the ſecond. So the firſt ſyllable of *tŏllit* among the Romans was probably not ſo long as the firſt of *ŏdit*, in proportion to its ſecond. But this exactneſs is of no ſignificance towards eſtabliſhing quantity. That ſubſiſts, whenever in comparing two times there is an exceſs on one ſide, whatever the cauſe or degree of that exceſs may happen to be.

What is here ſaid above of the firſt ſyllables of *odit* and *tollit*, may ſerve perhaps to account for what *Cicero* mentions in regard to the different length of certain letters, which we now call long, and ſee uſed as ſuch in the beſt Roman poets. In his *Orator* he ſays, that the firſt letter of

of *ĭnclytus* is ſhort, the firſt of *īnſanus* and *īnfelix* long: he does not ſay the firſt ſyllable of *inclytus* is ſhort, but the firſt letter: the letter may be ſhort, tho' the ſyllable be long by the poſition of the ſhort vowel: as it is in *īnclytus*, which hath its firſt ſyllable uſed long in the Roman verſe. But yet it ſounded not ſo long as in the two latter words. So *Maximus Victorinus* ſays that the prepoſitions *in* and *con* are ſometimes ſhort: but followed by *ſ* and *f* are long, as *īnſtare*, *īnfidus*: in all other caſes are ſhort, as *ĭnconſtans*, *ĭmprudens*. Which obſervation of *Victorinus* well agrees with *Cicero*'s inſtances above, and with what * *Gellius* likewiſe cites from *Cicero*. The ſame *Gellius* in another † place ſays, that in the frequentative verbs *ēſito* and *ūnctito* the firſt vowel was pronounced long, but in *dictito* the firſt ſhort: that the firſt of *āctito* ſhould be pronounced long, tho' ſome learned men in his time expreſſed it ſhort. *Donatus* on the || *Andria* of *Terence*, "filium perduxere ut una *eſſet*," ſays, "ſi

* *A. Gell.* lib. ii. cap. 17. † Lib. ix. cap. 6.
|| Act. i. ſc. 1.

"producta

" producta legatur *ēſſet*, ſignificat cibum " caperet, ſive ederet." And on the * *Eunuch* " ut de ſymbolis *ēſſemus*," he obſerves, " melius *eſſemus* producta *e* litera." The true power of this long *e Cratinus* and *Varro* ſaid might be perceived in the § bleating

* Act. iii. ſc. 4.

§ E longum, cujus ſonus in ovium balatu ſentitur, ut *Cratinus* et *Varro* tradiderunt. (*Canin. Hellen.* p. 26.)

And after them *Euſtathius* upon the 499th v. of Iliad. I. having remarked that the word βλώψ, ἐστιν ὁ τῆς κλεψύδρας ἦχος μιμητικῶς καὶ ἀπὸ τῆς παλαιᾶς, obſerves, that βὴ, ἔχει μίμησιν προβάτων φωνῆς. Κρατῖνος. On the 452d verſe of Λ, Α δείλ', ἐ μὲν—having ſaid, that ἃ ἅ δασυνθὲν γέλωτα ὄφλοι, writes thus, οἱ τινες μιμητικαὶ φωναὶ αὗται καὶ ἀπὸ αὐτῆς τῆς φωνήσεως· τὸ ὦ ὦπ, ναυτικόν, ποιμενικὸν δὲ τὸ βὴ· ἢ το χυρρὲ συβόλικόν. Our Sailors *O-up*, or *Ho-up* is, we ſee, the old Greek call on ſhipboard. But that ſuch obſervations as theſe, made to aſcertain pronunciation, may not appear ridiculous, I will propoſe to the reader's conſideration the following words of Sir *John Cheke* on this ſubject to the Biſhop of *Wincheſter*, " Sed ridiculum putas hic ad oves et boves " confugere, ut a brutis ratione defectis quicquam cog- " noſcamus. Non eſt ridiculum à natura quicquam " petere, et a brutorum conſtantia ad diſcendum aliquid " haurire. Et cum multarum virtutum exempla ab illis " petimus, cur ridiculum erit quaſdam ſonorum contro- " verſias ex illorum *conſtantia* potius, quàm ex hominum " quorundam intemperantium levitate diſcere. Sed ne- " quaquam *Demoſtheni* turpe videbatur, ne optimis qui- " relictis magiſtris ad canes ſe conferre, et ab illis ρ literæ " vim et naturam petere, illorumque in ſonando, quòd " ſatis eſſet, morem imitari. At nos *Demeſthene* eloquen- " tiores pudet eandem viam diſcendi perſequi, et quod " *certum* eſt ab ovibus haurire, ne videlicet nimis ſtolidi

" oves

bleating of ſheep. * *Chariſius* ſays, "*Plinius* ōs ōris producta efferendum cenſuit, ŏs ŏssis correpta. *Corinthius* in his treatiſe on the Greek dialects, ſpeaking of the Æolians, ſays they are fond of ſhortening ſyllables, and accordingly change φθειρω into φθερρω· ἡ γαρ θέσει μακρὰ ἐλάττων ἐστὶ τῆς φύσει μακρᾶς. Ἐπεὶ καὶ τὸ α τὸ φύσει μακρὸν μείζόν ἐστι τῆς αι διφθόγγου.

We ought not to forget, that of the three Greek dubious vowels, as they are called, and the five Latin ones, each ſingle character doth virtually contain the powers of two vowels at leaſt, a long and a ſhort one: which two powers under one letter do as diſtinctly exiſt, as || ο and ω,

"oves imitando eſſe ducamur. Quo tandem illa apud "*Platonem* ſententia evanuit, quæ præcipit, ut *doceamus* "*citra invidiam, diſcamus citra pudorem?* Modo enim id, "quod diſcitur, ſit honeſtum, quid refert à quo diſcas. "Non tam enim auctoritas docentis quæritur, quam diſ"cendorum veritas; et ſi hoc, quod diſcitur, cum aucto"ritate utilitatem conjunctam habet, non tam laboran"dum, à quo proficiſcatur, quàm in quantam virorum "utilitatem deſinat." *Epiſt. prim. ad Epiſc. Vinton.* p. 124.

* Lib. i.

|| The reader may ſee ſome very ſound and ingenious criticiſm, grounded on the different powers of *Homer*'s ο (which indeed were three, of ο, ω, and ϐ) in *Dr. Taylor's Elements of Civil Law*, p. 553, 4, 5.

did

did in ο, before the addition of the mark ω to the Attic alphabet, and as ε and η did in ε, before the additional character η. And indeed *Quinctilian* ſays theſe two powers had been formerly expreſſed in his own language by two characters; for that, before *Accius*'s time, and even after it, the ancients uſed to write their long ſyllables with two vowels: "uſque ad *Accium*, et "ultra, porrectas ſyllabas geminis, ut dixi, "vocalibus ſcripſerunt." What we now ſee *cōgo* was then *cŏăgo*, *cōgito cŏăgito*, *captivī captivĕī*, *lĭbo leibo* from λείβω, *dĭco deico* from δείκω, which certainly ſounded differently from *dĭca* of δίκη: ſo the preterits with the temporal augment *ēmi ĕĕmi*, *ēgi ăĕgi*, *ēdi ĕĕdi*. The Greeks ſeem not ever to have uſed two ſhort vowels in like manner for a long one: but one character ſerved both purpoſes. ἐ γὰρ ἢ ἐχρώμεθα, ἀλλὰ ε τὸ ϖαλαῖον, ſays *Plato* in his *Cratylus*. We ſay now that an *i* or *u* is doubtful: and ſo it is to us, on account of our ignorance of the ancient pronunciation: but in that there was no ambiguity; the two powers, long and ſhort, of *i* or *u* were

were then as eaſily diſcernible as *a* and *o* are now. In general as the powers of all the letters exiſted in the human voice before the invention and formation of the letters themſelves, ſo there are many ſounds and powers at preſent that have no different character yet aſſigned them.

In regard to the Romans, what is ſaid above will be more clearly ſeen in Latin words, which are either derived from the Greek, or from which Greek ones were afterwards derived: as in *vĕnter* (from ἔνϝερα with the initial *Æolic* digamma) the firſt ſyllable, tho' long, was probably ſhorter on account of the ſhort *e*, than the firſt of *Cēnſus*, *Fēſtus* (in Greek κῆνσος, φῆστος) where not only the ſyllable, but the vowel too was long.

The power of two conſonants, among the Greeks and Romans, in retarding the voice while it pronounces a vowel preceding them, ſuſpends not only the vowel coming before them in the ſame word, but acts backwards even on a ſhort vowel

at the end of the preceding word: particularly when the firſt of the two conſonants is an *ſ:* as in *pro ſegetē ſpicas.* This after *Lucretius'* time is almoſt univerſally obſerved among the good Latin poets, except in ſuch writings of a looſer metre, as are *ſermoni propiora*; and therefore in *Horace* we have *ſæpĕ ſtylum vertas.* But in the good Greek poets this is always obſerved, inſtances of which may be ſeen in almoſt any page of *Homer* or *Sophocles.* This *Terentianus Maurus* has with his uſual elegance expreſſed in the following lines on the letter *ſ:*

Quæ ſibi tres tantum poterit ſubjungere mutas,
Si quando ſcutum, ſpumas, *vel* ſtamina *dico,*
Hæc ſola efficiet, nudo ut remanente trochæo
Spondeum geminæ poſſint firmare ſonoræ.
Ultima vocalis remanens in fine trochæi
Excipitur geminis queis proximus exoritur pes;

Quæ

Quæ quanquam capite alterius verbi teneantur,
Sufficiant retro vires et tempus oportet.

This rule of *Terentianus*, confirmed by *Victorinus* (tho' little attended to at preſent) is enforced and illuſtrated by the ingenious Mr. *Dawes* in his *Miſcellanea Critica*, as far as it regards the Latin metre. I cannot here omit obſerving, that the ſame rule is particularly remarked in reſpect to the Greek by the old Scholiaſt on *Callimachus*; in one of whoſe hymns is the following verſe,

Κτήνεά φιν λοιμὸς καλαβόσκειαι, ἔργα δὲ πάχνη. *In Dian.* v. 125.

Some perſons have thought that φιν in this line, being an uncommon word, ſhould be altered to σφιν: but that it cannot be σφιν, the Scholiaſt obſerves, φιν χωρὶς τοῦ σ, διὰ τὸ μέτρον, becauſe if σφιν is placed there, it will lengthen the final vowel of the preceding word κτήνεα σφιν. The reader cannot but take

notice that *Terentianus'* and *Victorinus'* obſervation on the power of *ſ*, *retro vires ac tempus ſufficientis* is very conformable with what *Cicero* ſays above on the ſhort ſyllable *in* being long before *ſ*, tho' ſhort before ſome other conſonants. * *Jac. Ceporinus* takes notice of this in the Greek metre, "ſi ſequens dictio ſubſtruat binas "vel duplices conſonantes, præcedentis "dictionis vocalem finalem brevem Græ- "cis ſuffulciunt." But he is miſtaken in denying that the ſame takes place in the Latin, "cum tamen apud Latinos binæ "conſonantes dictionis poſteræ principales "nihil juvent poſitu vocalem brevem "nude finalem dictionis prioris." He takes notice very properly of one thing on the ſubject of metre, that is very often overlooked, that μν, κλ, πλ, in regard to the preceding vowel are each of them conſidered as a mute and liquid in conjunction; which is the reaſon that verbs beginning with thoſe two conſonants repeat the former of them in the reduplication of the præterit tenſe; which ſyllable of redupli-

* Vid. *Ceporini* in Heſiod. declaratiunculam.

cation

cation with the conſonant is in general ſhort, but without the conſonant the additional ε is long, as in the firſt of ἕζηκα: Αιγυπτίες. Odyſſ. δ. 83. Ηλεκτρύωνες, Heſ. τεμνει. Iliad. ν. 707.

But to return to our Engliſh quantity; it will be ſaid that thoſe Engliſh ſyllables, which I call long ones, receive a peculiar ſtreſs of voice from their acute or circumflex accent, as in *quíckly*, *dôwry*. I allow it; and by that means they are elevated: but they are lengthened too. The caſe is, we Engliſh cannot well elevate a ſyllable without lengthening it, by which our acute accent and long quantity generally coincide, and fall together on the * ſame ſyllable. If we pronounce the word *majeſty*, we utter the firſt ſyllable with an acute higher tone and long, the two laſt with a grave lower ſound and ſhort, *mā-jĕſty*. Here, becauſe the ſame ſyllable is

* This is confirmed by the deciſive authority of Mr. *Samuel Johnſon*, whoſe very great abilities and extenſive erudition have done an honour to his age and country. He, in the rules of his Proſody prefixed to his Dictionary, conſiders the acute tone and long quantity, in Engliſh metre and rythm, as *the ſame*.

pronounced

pronounced with a higher note, *i. e.* acuted, and with a protracted one, *i. e.* lengthened at the ſame time; we are apt not to diſtinguiſh between theſe two † different modes of the ſame ſyllable, between it's accent and quantity. But let one brought up in Scotland or in the weſt of England pronounce this word, and we may ſoon mark the difference between the accent and quantity; by his pronouncing the firſt ſyllable long with a grave, and the laſt ſhort with an acute: as, *mājeſty'*. The common Engliſh people themſelves do ſometimes ſeparate the acute from the long ſyllable in interrogations and expreſſions of ſurprize; as in this, *What! his mājeſty'!*

But the coincidence of the acute and long quantity on the ſame ſyllable is cer-

† Theſe two modes are certainly different: as the reader will acknowledge by ſeeing them diſtinguiſhed in a Latin word. *Cōntēmnās* (according to *Quinctilian*) is acuted on the penultima: and we therefore pronounce it rightly *contémnas*. Does not the reader here perceive a difference between a mere long quantity, and a long time joined to an acute? And will he not here own that the two modes of the ſecond ſyllable are very diſtinct?

tainly

tainly moſt uſual with us in the pronunciation of our own language, (which will be admitted by any one, who with this view attends to the ſound of an Engliſh voice.) And this has probably been the occaſion, that accent and quantity have been confounded together by numberleſs perſons, not only in diſcourſe, but in writing on this ſubject; and quantity been frequently conſidered, as excluded from our language.

There are ſeveral propoſitions of the following kind in many parts of Dr. G's treatiſe, which, with all my attention, it is not in my power to comprehend. "A "Man, ſays he, of a phlegmatic temper "will love long ſyllables, and will be "pleaſed with the majeſty of quantity "and accent." If the uſe of accent and quantity be a ſign of phlegm and ſolemnity, every nation of the earth from the creation down to the preſent times muſt come within this deſcription; and the *Hottentots*, *Iroquois*, and *Samoeids*, are as majeſtic and ſolemn in their manner of ſpeech,

ſpeech, as the βαρβαρικοὶ *Æolians*. For all theſe barbarous people have, I make not the leaſt doubt, a voice with at leaſt two tones, and thoſe varied in length; and if they have, they muſt have accent and quantity the ſame in quality, tho' not degree, with *Cicero* and *Demoſthenes*. Again, he ſays, "that the great diſproportion "between long and ſhort ſyllables in the "northern languages made it impoſſible "to think of eſtabliſhing quantity, *&c.*" In the firſt place, if there are long and ſhort ſyllables, as he here allows, there quantity exiſts of courſe. For in what elſe, but in the ſhortneſs and length of ſounds quantity conſiſts, I own I neither know nor can conceive. But why talk of "*thinking to eſtabliſh* quantity?" He here writes, as if language and its pronunciation were eſtabliſhed, like civil inſtitutions, by publick laws and decrees. Pronunciation is originally eſtabliſhed in all places accidentally by the ear, to which the organs of ſpeech, *without mens thought* or attention, modulate and adapt their ſounds. We are apt indeed to ſay, that the authority

rity of ſuch or ſuch an ancient writer eſtabliſhes the quantity of ſuch a word: and ſo it does to us, who cannot perhaps go farther back for it. But this authority did not really ſettle it at the time he wrote: the actual pronunciation of his countrymen had before determined it, and recommended it to the writer's ear; from whence he adopted it; and accordingly uſed the ſyllable with that meaſure of ſound, which he found aſſigned to it in common ſpeech. If, when *Virgil* uſed the firſt ſyllable of *bŏnus* ſhort, his countrymen at the ſame time had lengthened the ſound of it, he would not only not have ſucceeded in eſtabliſhing his own quantity, but by refuſing to conform to the publick ear in this and the like inſtances, would have raiſed a diſguſt againſt his writings, which muſt probably have ſtifled them in their birth. For, as *Scaliger* well obſerves, "Quis neſcit à pueris "ſermonem ortum, ſui uſum agreſtibus "præbuiſſe? quem, ad eum modum ac-"ceptum, in alias diſtorquere leges, "etiam ſapientibus religio fuit. Quare

" his ita poſitis ad pedum naturam et " genera accedendum eſt." *(Scalig. de pedum gener. in Poet. lib.* ii.) Quantity therefore depends on nothing but the common *actual pronunciation*; not on the authority of a writer, not on rules: for it is antecedent to them. " Ante enim carmen " ortum eſt, quam obſervatio carminis *." It may be indeed afterwards, as it has been, reduced to rules; but thoſe rules again relate not to the general pronunciation of all languages. Many of them may have a different manner of their own, on which difference particular rules may be formed for them, as particular ones had been formed for others. This is the ſtate of the caſe between the quantity of ancient and modern languages, and the rules reſpecting it; which rules muſt always be conſidered as following, not leading the pronunciation of any language. But ſcholars often talk of ſpeech, as tho' it were formed by ſcholars. Whereas it was formed in every country long before ſcholars remarked it. And when they do make

* Quinct. lib. ix. c. 4.

their

their remarks on it, they muſt take it as they find it. The queſtion always in this caſe is, not, what could or ſhould be, but what is. And thus in regard to quantity; when a German can precipitate his voice over four or five conſonants without lengthening the ſound of the preceding vowel, where a Greek or Roman voice would be retarded by only two; it is abſurd to ſay, this German has not a natural quantity. It is a natural one, formed as much by the nature of his organs and ſenſes, as that of the Greeks and Romans by theirs. But many men call that only "natural and rational" which is agreeable to their own nature and partial way of thinking. Thus an *African* thinks a white complexion *unnatural*, and millions of *Europeans* think a black one ſo: whereas both are *natural*, in a limited peculiar ſenſe. A thing may be natural without being univerſal. A *Chineſe* or *Muſcovite* has the ſame right to call his particular pronunciation a *natural* one, as Dr. G has to call the Greek and Roman by that name. When therefore he ſays that "natural quantity" is exclud-

ed from the northern languages, he can mean only a particular kind of quantity reducible to his own Greek and Latin rules of it. But every language doth, beyond all doubt, eſtabliſh a difference between ſyllables, making ſome long and others ſhort, and conſequently hath a natural quantity, which is one ſource of whatever harmony it hath.

I will not deny, that where there is a greater number of vowels in a language, there will be more harmony. *Homer*'s ἠελίοιο, or *Herodotus*'s ἰωϋτέω, where out of ſeven letters there are five ſyllables and ſix vowels, is certainly infinitely ſuperior in ſweetneſs to *Grotzky*, where in the ſame number of letters there are but two vowels and two ſyllables. But yet there is quantity in *Grotzky:* there may be quantity with little harmony, and indeed with ſcarce any at all: for mere quantity, conſiſting in general of only *two* meaſures, hath not in itſelf ſufficient variety to be the foundation of much harmony, as will be fully ſhewn in another place.

CHAP.

CHAP. III.

The metre of the English language. The kinds of it. Why no Hexameters. The difference between metre and rythm. In what the pronunciation of the English, Welch, and Irish, differs.

IF then quantity is not excluded from our language, and the English, as well as Greek and Latin, metre is regulated by it; a question may arise, why cannot our language be adapted to the old Heroic measure, consisting of Dactyls and Spondees, as it is shewn by Dr. *Bentley* to admit the Iambic, Trochaic, and some others. Our common Epic verse is Trimeter Iambic Brachycatalectic:

ˇAn hōnĕst man's	*thĕ nōblĕ wōrk*	*ŏf Gōd.*
Sŭīs ĕt īp-	*să Rōmă vī-*	*rĭbūs.*
Ως ὤφελον	πάροιθεν ἐκ-	λιπεῖν.

And so far the common English Iambic is in the quality of its feet, tho' not in number,

number, like that of the Greeks and Romans, admitting likewiſe, as they do, Dactyls and Spondees. But there is one particularity in our Iambic, in which it differs very much from that of the ancients. It is well known that they never admitted a Trochee into their Iambics; according to them ὁ Τροχαῖος ἀντιπαθεῖ τῷ Ἰάμβῳ. But in the Engliſh the Trochee placed at the beginning of an Iambic verſe gives it a peculiar grace and vigor, as in this,

Dĭe ŏf | ă rōſe ĭn ārŏmātĭc pāin.

This pleaſing effect of the Trochee Mr. *Pope*, beyond all other Engliſh poets, ſeems ſenſible of, and has accordingly uſed it oftener than any of them. He has likewiſe introduced it on particular occaſions with great ſucceſs, in the middle as well as beginning of his verſe, and even at the end of a ſentence.

Jūmpĭng, high o'er the ſhrubs ōf thĕ rough ground
Rāttlĕ the clatt'ring cars, ānd thĕ ſhock'd axles bound.

On

On all ſides round the foreſt hurls her oaks
Heādlŏng.

The beauty of the Trochees in theſe places is too obvious to need pointing out. In general that nervous ſpringineſs and elaſticity, (if I may ſo expreſs it) ſo very obſervable in his metre, is often owing chiefly to a Trochee beginning his line:

Grēat ĭn the earth, as in the æthereal frame;
Wārms ĭn the ſun, refreſhes in the breeze,
Glōws ĭn the ſtars, and bloſſoms in the trees,
Līves thrŏ' all life, extends through all extent,
Sprēads ūndĭvīded, operates unſpent,
Breāths ĭn our ſoul, informs our mortal part,
As fūll as perfect in a hair as heart.

The weakeſt line among theſe, in point of verſification, is the laſt, beginning with a pure Iambic.

The compaſs of our long Heroic verſe is but narrow. A Latin or Greek Epic verſe, in the language of proſody, conſiſts of twenty four times. A Latin or Greek Iambic, if pure, of eighteen times. But the long Engliſh Heroic, if it conſiſts of pure

pure Iambics, has but fifteen times. So that it is, for this reaſon among others, extremely difficult for an Engliſh poet to tranſlate fully any number of Latin or Greek verſes into a like number of Engliſh ones.

But to reſume our queſtion. If the Engliſh admits the Iambic, why not the Dactylic and Spondeic metre? The reaſon ſeems to be this, that there are not many dactyls in our language, and hardly any ſpondees, I mean, ſcarce ever two ſyllables, next to each other in the ſame word, both long alike, as they frequently are in Greek and Latin. In general our language is Iambic and Trochaic, our diſyllable ſubſtantives being for the moſt part Trochaic, and our verbs Iambic; as in the ſubſtantives, *prēsĕnt*, *ōbjĕct*, *projĕct*, *ābsĕnt*, *cōntĕſt*, *cōndŭct*, *dēſcănt*, *mīldnĕſs*; in the verbs, *prĕsēnt*, *ŏbjĕct*, *prŏjĕct*, *ăbsēnt*, *cŏntēſt*, *cŏndŭct*, *dĕſcănt*, *măintaīn*. Some polyſyllables are indeed dactylic: but in moſt words of more than two ſyllables the long ſyllable is ſo placed as to make the

the word, when divided, reſolve itſelf into an Iambic or Trochaic foot, as *rĕfī | ner*, or, *rĕ | fīnĕr*. This tendency of our language to Iambic and Trochaic meaſure hath inſenſibly made it run ſo much into verſes of that kind, and rendered it incapable of bending to the ancient Heroic metre; which was the reaſon of Sir *Philip Sydney's* miſcarriage in attempting to introduce Engliſh Hexameters on the Greek and Latin plan,

"*And* Sydney's *verſe halts ill on Roman feet.*"

This is confirmed by Dr. *Bentley*, who ſpeaks of the *metra Dactylica* in relation to our own language, as a kind, *quod patria lingua non recipit.* By this means our language is deprived of that kind of metre, which is of all others the moſt noble and ſolemn, according to what *Longinus* truly ſays of the δακτυλικῶν ῥυθμῶν, εὐγενέστατοι οὗτοι καὶ μεγεθοποιοί.

Notwithſtanding the confidence, with which it is often affirmed, that the En-

gliſh metre depends on accent and not on quantity, which I have endeavoured to refute; and tho' I have ſeemed to allow that accent jointly with quantity doth direct it; yet I cannot help thinking, that the eſſence of it is founded in *quantity alone*. And to this I am induced by the following fact: Let a Scotchman take ſome verſes of any of our poets, as theſe,

All kūman things are sūbject to decay,
And when fate sūmmons, mōnarchs muſt obey.

He will pronounce them with the accent tranſpoſed thus,

All hūmán things are sūbjéct to decay,
And when fate sūmmóns, mōnárchs muſt obey.

Now, tho' he alters the tones, and transfers the acute from the beginning to the end of words, yet in this pronunciation the metre ſtill eſſentially ſubſiſts, becauſe founded in quantity, which is not violated by him. Did the metre depend on accent, it would be neceſſarily diſturbed and deſtroyed by his tranſpoſition of that accent.

Metre

Metre depends on quantity alone: Rythm, which is a more complex and comprehenſive term, is (according to the true account of it given by *Bacchius*, the old muſical writer and follower of *Ariſtoxenus*) conſtituted and compounded of accent and quantity together. Any perſon will ſee in an inſtant the difference between rythm and metre, upon reading this line,

"*Tali concidit impiger ictus vulnere*
Cæſar."

The metre here is accurate and good, but the rythm, which is the reſult of the whole, is very bad: becauſe, tho' the times are right, the tones are wrong and placed improperly. "Neque vero tam "ſunt intuendi pedes, quam univerſa com-"prehenſio." *Quinct.* ix. 4. I never yet have any where met with a more intelligible account of poetical or oratorical Ρυθμὸς or *numerus*, than in *Scaliger*'s *Poetics*; who thus explains it. "Oritur ex par-"tium quantitate, qualitate, diſpoſitione.

" Quantitas duplex, in corpore et in tem-
" pore: corpus appello dictionis extenſio-
" nem, tempus tractum pronunciationis.
" Qualitas in tenore et in ſono: tenorem
" intelligo elationem vocis aut depreſſio-
" nem, ſonum aëris verberationem qualem-
" cunque. Diſpoſitio comprehendit lo-
" cum, ſitum, ordinem. Quod ambigua
" voce dixerunt *numerum* veteres (nobis
" liceat) *canorem* appellemus Eſt quippe
" numerus in oratione concentus quidam."
lib. iv. c. 44 The reader may ſee this farther explained by *Scaliger*, with great diſcernment and ſubtlety, in his ſecond book of the *Poetics*, ch. 2. wherein he ſhews, how *rythm* comprehends *metre*, and ought to direct it. *Ariſtotle*, with his uſual brevity, ſays the ſame in his Poetics, where having mentioned the difference of letters in δασύτητι καὶ ψιλότητι, καὶ μήκει καὶ βραχύτητι, ἔτι δὲ καὶ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ, obſerves on theſe, περὶ ὧν καθ' ἕκαστον ἐν τοῖς μετρικοῖς προσήκει θεωρεῖν.

Marius Victorinus, in his account of *Rythmus*, follows *Ariſtotle*. " Before (ſays
" he)

" he) I begin to conſider feet, I muſt ſay " a few words on the nature of rythm: " the ſource of which is to be found in " the elevation and depreſſion of ſound: " for rythm is a quick combination of " feet and times, diverſified by Arſis and " Theſis." And in another place he ſays: " *Ariſtoxenus* declares, that mere times, " any how compounded together, will " not make rythm. A compoſition of " time is common to rythm, and *Arryth-* " *mia* or diſſonance. Wherefore, if they " are properly put together, they form " rythm; if otherwiſe, diſſonance *." I have grounded this diſtinction of metre and rythm on the beſt authority, to mark out the real and exact difference in the ſenſe of two terms, which are very frequently uſed as ſynonymous and convertible,

* " Priuſquam pedum diſputationem aggrediar, de " Rythmi conditione pauca dicam: cujus Origo de Arſi " et Theſi manare dignoſcitur. Nam Rythmus eſt pe- " dum temporumque junctura velox, diviſa in Arſi et " Theſi." " *Ariſtoxenus* autem ait, non omni modo inter " ſe compoſita tempora Rythmum facere. Nam coitus " Temporis communis eſt Rythmo et Arrythmiæ. unde " ſi apta congruant ſpatia, Rythmum faciunt: ſi contra, " Arrythmiam." *Artis Grammat. lib.* i.

tho'

tho' truly as distinct as any two in the ancient languages.

In regard to the difference of manner in the pronunciation of our own language among those different nations which use it, it may be stated thus:

The *English* join the acute and long time together, as in *tē'mpĕrănce.*

The *Scotch* observe our quantity, and alter our accent: *tēmperánce.*

The *Irish* observe our quantity and accent too, but with a greater degree of spirit or emphasis, which *Scaliger* calls *afflatio in latitudine*, giving to most syllables an aspiration: *tē'mpĕ'rănce.*

The *Welch* keep our quantity, and alter the accent, with a manner of voice, which *Cicero* calls *aspera, fracta, sciſſa, flexo sono: tēm|pĕ|ránce.*

Nor

Nor need we wonder, that in the different provinces and kingdoms where our language is uſed, there ſhould be a variation in the tones, tho' there be none in the ſyllables themſelves, or their quantity. The ſame exactly was the caſe of the Greek tongue in different countries. The Aſiatic Greeks in uſing the very ſame word and quantity with the Attics, pronounced it with a different ſpirit and accent: What an Attic called ἱερεὺς, an Æolian did ἴερευς, what the former did ἐγὼ, the latter ἔγω. And that I do not advance this inconſiderately, or take it upon truſt from the books of modern Greek teachers, or from our preſent accentual marks, will be plainly ſhewn in the next chapter. The ſame general adherence to words and quantity, and particular variation of tone and ſpirit is certainly obſervable in the uſe of our own language now; the manner of pronunciation among the Scotch, Welch, and people in the weſt of England, being oxytone, that of the Engliſh and Iriſh barytone, the former carrying the accent forward

ward to the end of words, the latter drawing it backwards towards the beginning. In this method of conſidering pronunciation I have followed Sir *John Cheke*'s direction: whoſe words on this head are remarkable, declaring, "that the nature "of ancient pronunciation is not ſo ab"ſtruſe, as not to be capable of being ex"plained, and even illuſtrated in writing: "nor by any means ſo difficult and intri"cate, as not to lie open and obvious, if a "ſcholar would apply it to his own lan"guage; nor yet at the ſame time ſo unſer"viceable and fruitleſs, as not to afford "him the means of eaſily diſcovering and "marking out the traces of ancient elo"quence *."

The conſequence drawn from the peculiarity of joining the acute with a long time, in pronouncing our own language,

* Pronunciationis ratio non tam abdita et recondita eſt, quin oratione non modo doceri, ſed illuſtrari poſſit: neque tam difficilis aut aſpera, quin facilem ingreſſum et facilem viam habeat, ſi quis eruditus eam ad vernaculam linguam transferat: neque tam inutilis aut infructuoſa, quin magnum antiquæ eloquentiæ in ea et gravitatis veſtigium facile cernat. *Epiſt. ad Steph. Epiſc. Vinton.*

ſhall

ſhall be conſidered by me afterwards, as they affect our pronunciation of Latin and Greek, and have not, as far as I know, been hitherto obſerved.

CHAP. IV.

On the accent of the Romans. The agreement of the Latin accent and dialect with the Æolic. An argument drawn from thence in favour of our preſent Greek accentuation. The difference between the Roman Apex, *and accentual mark.*

THAT the Romans had a regular accent, that is, uſed a particular elevation and depreſſion of voice on certain ſyllables, diſtinct from the prolongation of it, is evident, not only from the nature of things and neceſſity of the human voice, but likewiſe as a fact, is clear from what will have greater weight with many perſons; I mean, from the fulleſt and moſt undoubted authority. Not to trouble the

reader with numberleſs and needleſs teſtimonies, I ſhall inſiſt chiefly on *Cicero* and *Quinctilian*, who will doubtleſs be allowed to have been accurately acquainted with the niceties of their own language, which in their writings they had frequently occaſion to diſcuſs. *Cicero* in ſeveral paſſages, ſome of which are cited above, expreſly ſpeaks of this thing, as well known and obſerved by his countrymen. The word *accentus* was not perhaps known in his time: but I am here ſpeaking of the thing; and that certainly was. As the word was afterwards uſed in *Quinctilian*'s time *.

This

* Quæcunque ſyllaba, ſimpliciter in pronunciando paulum intendebatur, illa dicebatur acui, et acutum habere accentum, cujus nota fuit lineola ab ſiniſtra parte, unde ſcribimus, ſeſe erigens. Reliquæ ſyllabæ, quæ remiſſius pronunciabantur, credebantur habere gravem accentum, quaſi in guttur ſubſidentem, et proinde ejus nota fuit lineola ab ſiniſtra parte ſeſe demittens. Notis quidem iſtis veteres non reperiuntur uſi, ſed tamen ſonos ipſos, prout vel intendebantur vel remittebantur, iſtis appellationibus diſtinxerunt. *Perizonius ad Sanctii Minerv.* lib i. cap. 3

The reader will, I doubt not, be pleaſed with what *Scaliger* ſays on this head "Gravem appellarunt, ab "inſtrumentis ſcilicet vocis: propterea quod in guttur "aut pectus eam demitteremus. Alteram autem prio-"rem illam ab effectu potius nominarunt acutam: ferit "enim

This author not only mentions the Roman accents occaſionally, but treats particularly of them, and lays down thoſe rules, by which they were regulated among his countrymen in their pronunciation. As I ſhall hereafter refer to theſe rules, when I come to conſider our modern pronunciation of the Latin language, I will extract the principal ones from his book of inſtitutions, and ſet them before the reader. That author, having ſaid that the accent was never carried back beyond the third ſyllable, then ſhews in what manner it was placed on thoſe three, to which it was confined.

In POLYSYLLABLES,

The penultimate, if it be long, will have

" enim aures, quarum viribus objecta eſt. Evenit autem " ut duæ ſyllabæ inter ſe concurrerent, quarum prior ha- " beret acutum, altera gravem: quare eæ cum coaleſce- " rent, concreverunt in unum etiam ipſi apices ſic, ^. " quem Græci cum περισπώμενον dixerunt, abuſi ſunt " licentiâ inventionis: neque enim circumtractus fuit, " ſed συσπαμενον rectius nominaſſent. Noſtri quoque " circumflexum cum appellarunt, ad celeritatem potius " pingentis manus reſpexere, quæ unico motu virgulam " arcuatam fecit, angulo dempto, ſic, ᑐ." *De cauſis ling. Lat.* lib. ii. cap. 53.

either an acute or circumflex: as *contémnit*, *orâtor*. If the penultimate be ſhort, the antepenultimate will have an acute: as *máximus*, *ánimus*, *légeres*, *perlégeres*. "Trium porro [ſyllabarum] de quibus "loquor, media longa, aut acuta aut flexa "erit: eodem loco brevis utique gravem "habebit ſonum, ideoque poſitam ante "ſe, id eſt ab ultima tertiam, acuet."

In DISSYLLABLES,

The penultimate will be always acuted: as *mágnus*, *bónis*, *légas*, *ámas*. (This does not exclude the circumflex, which always contains an acute, and ſeems to have fallen on penultimates long by nature, with the laſt ſhort: as *pôma*, *pûra*.) "Eſt in omni "voce acuta, ſed nunquam plus una: nec "ultima unquam: ideoque in diſſyllabis "prior. Præterea nunquam in eadem "flexa et acuta, quoniam eadem flexa ex "acuta; itaque neutra claudet vocem "Latinam."

In MONOSYLLABLES,

The ſingle ſyllable will be acuted or circumflexed: as *quód*, *qubs* (probably acuted, if

if ſhort, or long only by poſition; and circumflexed, if long by nature, as *dêns, môs)* "Ea vero quæ ſunt ſyllabæ unius, "erunt acuta aut flexa, ne ſit aliqua vox "ſine acuta." *Quinct. lib.* i. c. 5. Theſe rules of *Quinctilian* are compriſed in a clear and conciſe manner within four Hexameters by *Franciſcus Sanctius:*

Accentum in ſe ipſa monoſyllaba dictio ponit.
Exacuit ſedem diſſyllabon omne priorem.
Ex tribus, extollit primam penultima curta:
Extollit ſeipſam quando eſt penultima longa.

My expoſition of *Quinctilian* is confirmed by *Diomedes* in his ſecond book, and by *Priſcian* in his treatiſe on the Latin accent: both of whom comment very fully and diſtinctly on theſe rules of *Quinctilian.*

I cannot here omit taking notice of a great impropriety in the uſe of circumflex and

and acute marks in modern editions of Latin authors, in which we continually meet with the marks of theſe accents on the laſt ſyllables of words, as in adverbs *doctè*, *ferè* (this final grave mark being underſtood, according to grammarians, to have the power of an acute) and oblique caſes of ſubſtantives, as *musâ*, *gradûs*, in direct oppoſition to *Quinctilian*'s declaration here, that neither the acute nor circumflex ever fall on the laſt ſyllable. There were ſome perſons in his time who affected to depart from this rule, and would place the accent on the laſt ſyllable of ſome words, as *ferè* and the prepoſition *circùm*, to diſtinguiſh the ſenſe of them from that of homonymous words. But this practice he cenſures as unneceſſary, and contrary to the genius of the Roman language, derived from the * Æolian. The Æolians drew the accent back in many caſes, where the other Greeks did not.

* Continet autem (Etymologia) in ſe multam eruditionem, ſive illa ex Græcis orta tractemus, quæ ſunt plurima, præcipueque *Æolica* ratione, *cui eſt ſermo noſter ſimillimus*, declinata: ſive &c. *Quinct.* lib. i. c. 6.

Thus

Thus they altered the common futures of the fifth conjugation, as ὁρῶ, τελῶ, which they made ὄρσω, τέλσω; the circumflexed terminations of the genitive caſes in ῶν of the firſt and ſecond declenſion they turned into ἀων: the circumflexed εῖν in the infinitive of futures or ſecond aoriſts, into ἔεν.

This difference of the Æolic pronunciation from that of the reſt of Greece is remarked not only by late grammarians, but by thoſe of a higher date and character. *Joannes Grammaticus* * mentions it expreſly in his treatiſe περὶ διαλέκτων, and gives inſtances of it in almoſt every page

* *Joannes Grammaticus*, and *Corinthus* περὶ διαλέκτων publiſhed at the end of *Lascaris'* Grammar. ἴδιον δὲ αὐτῆς ἐστὶ τὰς ὀξυτόνους λέξεις ἀνίσρέφειν· μονοσύλλαβα ὀνόματα διαιρεῖ, πάις. δάις ἀπὸ τῦ παῖς, δαῖς. ἰδίως δὲ ἔτοι. ὅσα παρ' ἡμῖν βασύνεται ἢ ὀξύνονται, ψιλῶ. λέγουσι καὶ βαρύτονως βαρύτονοῦσι δὲ ὁ μόνον τὰ ὀνόματα, ἀλλὰ καὶ τὰ ἄρθρα, τὰ δὲ δισύλλαβα, ὀξυτόνως παρ' ἡμῖν λεγόμενα, αὐτοὶ βαρυτονοῦσι· ἔθος δὲ ἔχουσι καὶ τὰ προσηγορικὰ βαρύνειν. Τὰ δὲ ἀπαρέμφατα παραλήγοντα εἰς εῖν, αὐτοὶ εἰς ις μεταβάλλουσι, νοεῖν νόεις, φρονεῖν φρόνεις, καλεῖν κάλεις; ſo likewiſe γελᾶν γέλαις, πεινᾶν πείναις, ὀρθὸν ὄρθοις, χρυσὸν χρύσοις. So oxytone participles become barytones ἐρηκὼς ἐρήκων, νενοηκὼς νενοήκων. Theſe inſtances of the tranſpoſition of the Æolic tones are collected from different parts of *Joannes Grammaticus*.

of

of his book. According to him to avoid a final circumflex or acute, the Æolians would divide a monoſyllable in two, to gain a penultima for the acute, making ϖαΐς and δαΐς from ϖαῖς and δαῖς. *Corinthus* alſo in his book on the ſame ſubject obſerves the ſame; and then mentions particularly their not having a dual number, which peculiarity, he ſays, paſſed from them to the Romans: τοῖς δυικοῖς ἀριθμοῖς ἔτοι κέχρηνται ἐδαμῶς, καθὰ δὴ κ᾽ οἱ Ρωμαῖοι, τέτων ὄντες ἄποικοι. But what is the cleareſt teſtimony of this Æolic peculiarity, and what even *Voſſius* himſelf would admit, is, what *Apollonius Alexandrinus Dyſcolus* (the old Greek grammarian mentioned before) hath obſerved in regard to that dialect, as it appears in ſome fragments of his work publiſhed by *Reitzius*. ἐν τῷ ϖερὶ τῆς ἐγὼ κ᾽ ἔγωγε, ſays he, Αἰολεῖς βαρέως. So again Αἰολεῖς ἔμοι βαρέως. in another place for ὑμεῖς ὑμέες or ὔμμες Αιόλιον; and for ἡμεῖς, Αιολεῖς ἄμμες. ſo ὑμέων for ὑμῶν. for σφῶν τῇ σφείων κ᾽ Αιολεῖς χρῶνται κ᾽ Δωριεῖς. There are, I believe, fifty other inſtances of the like kind in about ſixteen pages of this

Apollonius;

Apollonius; who is mentioned by *Suidas*, as having written on the dialects. This eminent grammarian, whoſe authority is very great with *Voſſius*, ſpeaks expreſly in another place of this very thing (*Synt.* p. 12 .) αἱ παρ' Αἰολεῦσιν ἀνωνυμίαι ὀρθολονῶνται, κἂν βαρύνωνται ἐπὶ τὸ τέλος. It is needleſs after this to mention other writers; as *Stephanus de Urb.* in Δαυλίς. ὀξύνεται τὸ Δαυλὶς, τὸ δὲ Αὖλις Αἰολικῶς βαρύνεται, And *Euſtathius*, p. 518. Ἄτρευς εὐθεῖα παρὰ Αλκαίῳ εὑρέθη, καὶ βεβαρυόνηται, ὡς Αιολικόν· Αἰολέων γὰρ ἴδιον τὸ βαρυονεῖν. *Voſſius* allows that from the time of *Ariſtophanes* of *Byzantium* down to the age of *Antoninus* and *Commodus*, the accentuation uſed by the Greek grammarians was right, as applied by *Dionyſius Thrax*, *Apollonius Alexandrinus* and others: "uſque ad tempora "*Antonini* et *Commodi* perſtitit antiqua "et fere integra loquendi ratio." Now we ſee this very *Apollonius* tells us that the Æolic pronunciation was barytone. When therefore I find *Caninius*, and all the other modern teachers of Greek making the ſame remark, I am not only certain that

their doctrine, as far as it reſpects the Æolic dialect, is right, but am by preſumption ſtrongly induced to think that their other obſervations on accents are true likewiſe.

Dr. G. ſeems to be aware of the tendency of this argument, drawn from the conformity of the Roman with the Æolic dialect, and the agreement of both with the preſent ſyſtem of accents; and endeavours ſtrangely to evade it, by ſuppoſing this method among the Æolians of drawing back the accent was confined to the vulgar only among them. But what private reaſon he has for this ſingular ſuppoſition, lies not within the compaſs of my knowledge or conjecture.

I have conſulted many good authors who treat of the Æolic dialect, and not a ſingle one takes the leaſt notice of this barytone pronunciation being reſtrained to the meaner ſort. And indeed it can hardly be ſuppoſed, there ſhould be this difference in placing the acute tone among natives

tives of the ſame country, let there be what diſtinction there will in their rank and ſituation in life. The lower people do certainly in all places corrupt the true pronunciation of their language, but very ſeldom in the tones or times; the miſtake moſt commonly lying in the formation and articulation of their ſyllables; which is a very different thing from their modulation. When an illiterate ſervant ſays *twilight* for *toilette*, ſhe hath caught and pronounces the tone and time right, but miſtakes in the letters and compoſition of the ſyllables. There is therefore no reaſon from Dr. G's ſuppoſition to imagine that the old Latins did not derive the Æolic in all its purity from Greece.

The hiſtory of the firſt introduction of the Greek tongue into Italy may be collected from the three following lines of *Dionyſius Periegetes:*

Τυῤῥηνοὶ μὲν πρῶτ', ἐπὶ δ' ἔσχατα φῦλα Πελασγῶν,

Οἵ ποτε Κυλλήνηθεν ἐφ' Ἑσπερίην ἅλα βάντες,
Αὐτοθι νήσαντο σὺν ἀνδράσι Τυῤῥηνοῖσι.

Euſtathius in his commentary on this paſſage of *Dionyſius* v. 347 gives a ſhort hiſtory of theſe old Greek ſettlements in Italy. "Theſe people are called *Tyrrheni*, "from *Tyrrhenus* a Lydian, the ſon of "Atys, whom his father ſent out with a "great number of followers in a time of "extreme ſcarcity. From him the coun-"try was called Τυῤῥηνία. Afterwards "the Pelaſgi, removing from their own "country for the ſame reaſon, came into "Italy from *Cyllene* in Arcadia, under the "conduct of one Evander, who, when "*Agamedes* was ruler of Arcadia, comply-"ing with the ſuggeſtions of his prophetic "mother, and collecting a large num-"ber of attendants ſet ſail and arrived on "the coaſt of Italy: where he built a for-"treſs which he called Παλλάντιον from "his own ſon *Pallas*; from whence to "this day the Romans call all places that "are the ſeats of princes, Παλάτια, ſup-"preſſing the two liquids λ and ν." *Herodotus*

rodotus ſays that, "before theſe Lydians "reached Etruria, the inhabitants of that "country were called ὀμβρικοί;" which name was afterwards confined to a neighbouring tract, called *Umbria* There were afterwards other colonies of *Pelaſgi* ſettled in Italy: ἦσαν δὲ Πελασγοὶ, (ſays *Euſtathius)* καὶ Αἰολικοὶ περὶ τὴν Ἀσίαν, ὥς φησιν Ἡρόδοτος. A farther mixture of Greek was infuſed into the Roman tongue from thoſe *Dorians*, who ſettled in the ſouth-eaſt part of Italy, and differed not much in dialect from the *Æolians.*

Dionyſius has purſued this ſubject to a great length through the whole firſt book of his Roman antiquities. He begins his work with declaring, that he means to prove the Grecian origin of the Romans. δι' ἧς γραφῆς Ἕλληνάς τε αὐτοὺς ὄντας ἐπιδείξειν ὑπισχνοῦμαι. He then enumerates the ſeveral migrations of Greeks in the early ages; and among them mentions that of the Lydians under Tyrrhenus; part of which ſtory however he ſuppoſes to be mixed with fable. But the hiſtory of *Evander's*

Evander's ſettlement he, on ſeveral accounts, believes to be true; and mentions particularly *Evander*'s introducing the Greek letters into Italy, γραμμάτων Ελληνικῶν χρῆσιν, νεωστὶ φανεῖσαν Ἀρκάσι. The word *Palatium* is taken notice of by him, as derived from Παλάντιον. The Trojans themſelves, who came into Italy under Æneas, he ſays were of Greek extraction. And having thus gone through many hiſtorical diſcuſſions, he concludes his firſt book with ſaying, that he has proved his point, ἑλλάδα πόλιν αὐτὴν ἀποδεικνύμενος.

What *Quinctilian* hath obſerved of his own language reſembling the Æolic, is remarked by other good Latin grammarians. *Priſcian* in his firſt book ſays, "*o* "tranſit in *e*, ut *bonus bene*, γόνυ *genu*, "πούς *pes*, antiqui *compes* quaſi *compos* in "quo Æoles ſequimur." In another place "*æ* ponitur pro *a*, ut *Æſculapius* pro Ασ"κλήπιος, in quo Æoles ſequimur; illi "enim νύμφαις pro νύμφας, et φαισιν pro "φάσιν dicunt." Again: *oi* locum du"plicis obtinet conſonantis, ut *Troja* pro "Τροία;

" Τροῖα; in hoc quoque Æoles ſequimur;
" ſic enim illi dividentes diphthongum κοῖ-
" λον pro κοῖλον dicunt." In another place, " Ει dipthongo nunc non utimur,
" ſed loco ejus in Græcis nominibus *e* vel
" *i* productas ponimus: et in priore ſe-
" quimur Æoles: illi enim τῳ Δημοσθένῃ
" pro Δημοσθένει, et ἦπον pro εἶπον." In like manner in another part, " *bos bovis*,
" quod ideo aſſumit genitivo *v* loco digam-
" ma, quia Æoles quoque ſolent inter
" duas vocales ejuſdem dictionis digamma
" ponere, quos in multis nos ſequimur,
" ϝΐς *ovis*, δαϝὼς *Davus*, ὠϝὸν *ovum*.
" Unde in nominativo quoque hujus no-
" minis illos ſequimur. Nam et Æoles
" et Dores βῶς dicunt pro βοῦς, ου dipthon-
" gon in *o* longam vertentes. et quod hoc
" verum eſt oſtendunt epigrammata ve-
" tuſtiſſima, quæ literis antiquiſſimis ſcrip-
" ta in multis tripodibus legi, et maxime
" in tripode Apollinis qui eſt Conſtanti-
" nopoli, in loco quem ξερόλοφον vocant.
" Sunt autem ſcripta ſic Δημοϕοϝων, Λαο-
" κοϝων pro Λαοκοών *."

* *Priſc.* lib. vi. p: 710. apud *Putſchium*.

having

having mentioned a peculiar deviation in the Roman accent from the general rules, ſays, "necnon Æoles, contra conſuetudi-"nem ſuam, idem facere." But this agreement between the Æolic and Roman dialect was obſerved long before even *Quinctilian*'s time, by a man, who certainly underſtood both the Greek and Latin languages very well, *Dionyſius* of *Halicarnaſſus*; who ſays "the Romans uſe a lan-"guage not quite barbarous, nor yet "purely Grecian, but mixed and com-"pounded of both, ἧς ἐστιν ἡ πολείων Αἰολίς *.

But even if the agreement of the Æolic and Roman dialect had not been ſo expreſsly mentioned by *Dionyſius*, *Quinctilian*, *Priſcian*, and others: and they had only ſaid in general, that the Latin was of Greek original; we yet might have been certain, that the Æolic was the mother language, from ſome other peculiarities in the Roman tongue, beſide that of the accent. In the Latin alphabet there are

* Antiq. Roman, lib. i. ad finem.

two

two letters, ‖ F and the conſonant V, which are not in the Attic, and yet are in the old Pelaſgic and § Æolic, as mentioned by *Dionyſius* and *Quinctilian*. That letter V of the Romans (the power of which is the ſame with that of our W) reſembles in nature, tho' not in form, the Æolic digamma or vau: which having a ſoft open ſound could not be expreſſed by the other Greeks; who, when they attempted it, either changed it into a ſimple aſpiration, or ſounded it like φ, and deſtroyed it's true nature. The Roman F * was the φ with-

‖ "Nec inutiliter Claudius Æolicam illam ad hos uſus "F literam adjecerat." *Quinct.* i. 7. It is plain the Romans had the power and ſound of this letter, before Claudius added it to the Latin alphabet. As in Engliſh we have the ſound of the W, where we uſe not the character: the word *one* we pronounce as if it was *wone*.

§ *Apollon. Dyſc.* apud *Reitzium*, περὶ τῆς ἔθεν. Σαφὲς ὅτι καὶ τὸ Αἰολικὸν Δίγαμμα ταῖς καλὰ τὸ τρίτον πρόσωπον προσνέμησαν, καθὸ καὶ αἱ ἀπὸ φωνήεντος ἀρχόμεναι δασύνονται. Ἀλκαῖος· ὥστε θεὸν μηδὲν Ὀλυμπίων λῦσε ἄτερ Fέθεν. The ſame eminent grammarian again: περὶ τῆς ὁς· Αἰολεῖς μετὰ τοῦ F πλεονασιλλαβεῖν κατὰ πᾶσαν πτῶσιν καὶ γένος. τὸν Fέον παῖδα καλεῖ Σαπφώ· καὶ Ἀλκμὰν δὲ συνεχῶς αἰολίζων φησὶν τὰ Fέα κάδεα.

* The figure of the Roman F being not unlike that of the Æolic F hath betrayed ſome perſons into an erroneous opinion, that the powers of theſe two characters were alike; which was by no means the caſe. It is the Roman

φ without the aſpirate: and this letter too the common Greeks could not pronounce; concerning

man V, not the F, that correſponds with the digamma. "V loco conſonantis poſita (ſays *Priſcian*, lib. i.) ean-"dem prorſus in omnibus vim habuit apud Latinos, "quam apud Æoles digamma F." The Roman F was a different letter, approaching nearer in its nature to the Greek Φ, nor yet like that (as ſome perſons have imagined. and among them *Salmaſius*) being itſelf without aſpiration. When the Romans expreſſed the Greek Φ, they did it by *Ph*. And tho' we ſound the initial conſonants of *forum*, and *philoſophia* alike, the Romans did not, *phi* having an aſpiration, and *fo* none. This difference is clearly expreſſed by *Terentianus Maurus*: "we (ſays he)

"Si quando Græcum Φ neceſſe eſt exprimi,
"*P* et *H* ſimul ſolemus, non Latinam hanc (F) ponere:
"Cujus à Græca recedit lenis atque hebes ſonus."

The Æolic digamma bearing ſome reſemblance in figure to the other Greek letters Γ, T, I, Π, hath occaſioned many miſtakes in *Heſychius*, as is obſerved by Dr. *Taylor* in his *Lectiones Lyſiacæ*, and *Albertus* on *Heſychius*. Mr. *Dawes* hath in his *Miſcell. Critic.* p. 181, 182. collected ſeveral words into which the γ hath crept inſtead of F; and by an ingenious conjecture adds another to the liſt, ἀγάζεσθαι, which he ſuppoſes ſhould be ἀϜάζεσθαι, from whence *Homer*'s ἀϜασσατο, commonly read ἀάσσατο. The figure of this letter is thus deſcribed by *Dionyſius*, "this was like a double γ formed by two hori-"zontal lines added to a perpendicular one," Τοῦτο δ' ἦν ὥσπερ γάμμα διτταῖς ἐπὶ μίαν ὀρθὴν ἐπιζευγνύμενον πλαγίαις. Antiq. Rom. lib. i.

The ſimilar forms of letters (tho' the lines that compoſe them, conſidering their ſmallneſs, ſeem variouſly modified to as great a degree of diverſity, as human wit and ſagacity could poſſibly carry them) have yet, it is well known, miſerably corrupted the text of ancient books. The likeneſs between the ſmall Roman *r* and *t* hath,

concerning which * *Quinctilian* mentions a particular fact of *Cicero*, who in pleading for *Fundanius*, laughed at a Greek, who was brought into court as a witneſs, for not being able to pronounce the word *Fundanius*, and uſing a φ inſtead of the initial F. The Æolians, we are told by the oldeſt and beſt † grammarians, did in general avoid aſpiration, uſing in many caſes the digamma, where the other Greeks did an initial aſpirate: And indeed their

hath, I believe, corrupted the following paſſage of *Virgil*, in his naval games:

Hic viridem Æneas frondenti ex ilice metam
Conſtituit, ſignum nautis, pater, *unde reverti*
Scirent, et longos ubi circumflectere curſus.

The conſtruction here by *pater* being inſerted, as it is in the ſecond line, is embaraſſed in a manner unknown to *Virgil*: the ſenſe of it is unneceſſary, if not abſurd: when it is joined in conſtruction with Æneas in the other parts of the poem, it is generally cloſe in poſition likewiſe: Tum *pater Æneas*: at *pater Æneas*, &c. on which account I believe our common reading not to be *Virgil*'s, and that he wrote it thus.

Hic viridem Æneas frondenti ex ilice metam
Conſtituit; *ſignum nautis* patet, *unde reverti*
Scirent, et longos ubi circumflectere curſus.

* Contra Græci aſpirare ſolent φ: ut pro *Fundanio* Cicero teſtem, qui primam ejus literam dicere non poſſit, irridet. lib. i. c. 4.

† Ἄλλοι μὲν Ἕλληνες δασύνουσι τὰ φωνήεντα. Αἰολεῖς δὲ ψιλοῦσι. Apollon. Synt. p. 44. Ψιλωτικοὶ οἱ Αἰολεῖς. Euſtath. p. 27.

digamma in figure was like the old Greek aſpirate F. This is obſerved by *Terentianus Maurus* in the two following Trochaics,

Nominum multa inchoata literis vocalibus
Uſus Æolicus reformat et Digammon præficit.

He then exemplifies this in particular words. What an Attic called Ἑλένη, they did Fελένη, ἕσπερος they called Fέσπερος, from whence the Roman *veſperus*; and the ſame in many other inſtances. Now we are told by *Quinctilian* that the old Latins likewiſe avoided aſpiration: *hordeum* by them was called *fordeum*. In regard to the letter H, he ſays in general, "parciſſi-
" mè ea veteres uſi etiam in vocalibus,
" cum *ædos* [non *hædos*] *ircoſque* [non
" *hircos*] dicebant. Diu deinde ſervatum,
" ne conſonantibus aſpiretur, ut in *Graccis*
" et *triumpis*." Thus in many Latin words of Greek derivation, either the aſpiration is entirely left out, as in *cano* from χαίνω; *fero* from φέρω, *fama* from φήμη; or

or turned into a V as *veneti* from ἕνετοι, *veſta* from ἑστία; or changed into an S, as ὕλη, *ſylva*; ὑπὲρ, *ſuper*; ἑ, *ſui*; ἕξ, *ſex*; ἑπτὰ, *ſeptem*. Sometimes this digamma was prefixed to vowels not aſpirated: ſome are mentioned in *Dionyſius*'s firſt book of Roman Antiquities: as Fάναξ, ϗ Foικῶ, ϗ Fάνης, ϗ πολλὰ τοιαῦτα. Sometimes, as is obſerved above by *Priſcian*, in the middle of words, as ἀFών, ἄFις, δάFω: and by this interpoſition of the digamma in the middle, Mr. *Dawes* ſolves many difficulties in *Homer*'s metre, by inſerting it in ſuch words as λυFω, ἀFορ, δαFιζω, δίFα, ὅλοFω, and * many others. In this manner it paſſed into the Latin language,

from

* Mr. *Dawes* hath conſidered the digamma in regard to the Greek metre, which he has very well corrected by the application of this letter. Not ſatisfied with Dr. *Clarke*'s account of the vowels in πίω, κύω, and ſuch words, he gives his own explication: "Nec iſtiuſmodi "vocales natura breves eſſe ſtatuimus, iis autem ſubjici "oportere conſonantem V. Hæc utique inter duas vo- "cales intercedens in diverſis pro arbitrio ſyllabis enun- "ciari poteſt. Verbi utique λυω priorem pro libitu "conſtituere licebit vel λυ, vel λυw: ſi a vocali clauda- "tur λυ.wω, non poterit non corripi: ſin a conſonante "λυw-ω, eam ſimul ac pronunciaris, ea erit oris figura- "tio, ut ante ſequentem vocalem w neceſſario ſit efferen- "da. Futurum vero λυwσω in ſyllabas ita ſecari nequit

"ut

from Fοῖκος, *vicus.*
Fοῖνος, *vinum.*
Fείδω, *video.*
Fέσθης, *veſtis.*
Fῆρ, *ver.*
Fίον, *viola.*
Fὶς, *vis.*
Fόχλος, *vulgus.*

from Δῖ Fος, *divus.*
Ἀρχεῖ Fον, *Archivum.*
Αἰ Fων, *Ævum.*
Fίξος, *viſcus.*
Νᾶ Fυς, *navis.*
Ἀρ Fω, *arvum.*

The termination of the firſt declenſion in *a* paſſed from the Æolic to the Roman tongue: as ἵππολα, ϖοιηιὰ, from whence *poeta*, *athleta*, *cometa*, *planeta*, &c. We are ſometimes told that this nominative in *Homer* is *Macedonic*; they might as well ſay it was *Perſic*. *Homer* uſes it not merely for the convenience of his verſe, as in ἵπποτα Νέϛωρ, but likewiſe in other places,

" ut priorem corripiat." p. 165. This doctrine of Mr. *Dawes* I am much inclined to believe, becauſe it agrees ſo well with *Priſcian*'s account of V, being inſerted in the middle of the perfect tenſes of the third and fourth Latin conjugation, and making the preceding vowel long, which would otherwiſe be ſhort, as *cupīvi*, *cupĭi*; *audīveram*, *audĭeram*. And in this manner we muſt, I ſuppoſe, underſtand the following obſervation of *Varro* on the words *pluit* et *luit*. " quidam reprehendunt, quod " *pluit* et *luit* dicamus in præſenti tempore. Falluntur: " nam eſt, ac putant, aliter. quod in præteritis *u* dici- " mus longum, in præſenti breve." So that it was probably pronounced as *pluit* in the preſent, as *pluvit* in the preterit. *Varro* lib. viii. de ling. Lat.

where

where the termination της would ſtand as well, μητίετα Ζεὺς, νεφεληγέρετα Ζευς. If *Homer* was an * Æolian (as there is the greateſt reaſon to think he was) and ſpent a great part of his life in his own country, tho' he did travel indeed and viſit many parts of Greece; why ſhould we not ſuppoſe that in his writings he uſed principally the language of Æolia? Thoſe Æolic variations, which are mentioned by *Apollonius* and other good grammarians, ſuch as the reſolution of circumflexed vowels to bring the acute backwards, and others remarked above, are found in every page, and almoſt every line of his writings. In them there is certainly a mixture of other Greek, which it is natural to imagine he inſenſibly transfuſed into his original Æolic by his travels. But the principles, and *ſtamina* (if I may ſo call them) of his lan-

* Ὅτι δὲ ἦν Αἰολεὺς Ὅμηρος———δηλοῖ δὲ καὶ ἐν τοῖσδε τοῖς ἔπεσιν, ὅτι Αἰολεὺς ὢν τοῖς νόμοις τοῖς τούτων ἐχρῆτο.

Καῖε δ' ἐπὶ σχίζης ὁ γέρων, ἐπὶ δ' αἴθοπα οἶνον
Λεῖβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.

Αἰολέες γὰρ μόνοι τὰ σπλάγχνα ἐπὶ πέντε ὀβελῶν ὀπτῶσιν, οἱ δὲ ἄλλοι Ἕλληνες ἐπὶ τριῶν· καὶ γὰρ ὀνομάζουσιν οἱ Αἰολεῖς τὰ πέντε, πέμπε. *Herod. vit. Hom.* ſub finem.

guage

guage are, I make not the leaſt doubt, Æolic. And that *Ionico-Poetic* dialect, which is ſo frequently attributed to him, is in truth nothing but the vernacular tongue of his own native land. It may perhaps be a queſtion, whether the Ionic rejection of the augment in verbs is not Æolic too, and from thence paſſed to the Romans; who in the formation of tenſes make no alteration at the beginning of verbs, diſcriminating them only by their different terminations: except in thoſe verbs that have the ſyllabic reduplication, as *mordeo momordi*, *diſco didici*, &c. and the temporal augment in a few preterits, as *ago egi*.

Many other inſtances might be brought to ſhew the tranſition of the Æolic into the Roman language. Several ſingle words of this kind may be ſeen in *Joſeph Scaliger*'s *Etymologia*, upon *Varro de ling. Lat.*

As for the Latin accent derived from the Æolic, *Quinctilian* we have ſeen above is very explicit in his account of it. And after

after him, it may appear unneceſſary to trouble the reader with accounts of the ſame given by ſubſequent old grammarians, who all copy from him without any conſiderable variation. But although what they ſay, cannot much confirm an authority better than their own, yet it will ſerve to ſhew, that the Latin accents, which are now little thought of, were conſidered by the * Romans themſelves as

* In the contents of *Chariſius*'s treatiſe, addreſſed to his ſon, there appears the title of a chapter *de accentu*, tho' it is not in that part of his work which we now have in *Putſchius*'s edition, which is the only one I could ever ſee. *Diomedes*, in his ſecond book, has a long chapter *de accentibus*, agreeable to *Quinctilian*'s doctrine. The famous *Priſcian* has a whole book with the ſame title; and his ſubject he there opens with this general remark on accent. "Sed nos locuturi de partibus, ad accentum, "qui in dictionibus eſt neceſſarius, tranſeamus. Accen- "tus eſt certa lex et regula ad elevandam et deprimen- "dam ſyllabam uniuſcujuſque particulæ orationis, &c." And then proceeds to lay down thoſe rules, which are referred to above. *Donatus* in his *editio prima* has a chapter *de tonis*. *Cledonius* in his expoſition of *Donatus* has one chapter *de accentibus*, another *de ratione accentuum*. *Maximus Victorinus* in his *Ars Grammatica* has a chapter likewiſe on the ſame ſubject. *Alcuinus* in his *Grammatical Dialogues* omits not this: "F. Syllabæ quot accidunt? S. Quatuor: tenor, ſpiritus, tempus, numerus. D. in "quot ſpecies dividitur Grammatica? M. in xxvi. in "vocem, in literas, in ſyllabas, pedes, accentus, &c." So conſtantly and uniformly do the oldeſt and beſt Latin grammarians conſider accent as an eſſential part of their language.

eſſential a part of their language as the quantity of it.

We, whoſe ears are accuſtomed to receive the ſound of an acute and a long quantity as nearly the ſame, when we find the acute joined with a ſhort ſyllable, as in *bónĭs*, are apt to ſtartle, and think the accent here inconſiſtent with quantity. The reaſon of this apparent inconſiſtency, will be conſidered afterwards: its real conſiſtency, as a fact, is clear and certain beyond the poſſibility of cavil.

The Romans did very ſeldom, if ever, uſe tonical or accentual marks, as the Greeks did. Which *Melanĉthon* however laments as a defect, and wiſhes, for the ſake of preſerving the genuine Latin pronunciation, that ſuch had been uſed. "* The moſt ancient Greeks (ſays he) affixed

* "Vetuſtiſſimi Græci nullos apices ſcripſerunt, ut "eſt in antiquis quibuſdam inſcriptionibus cernere, et "confirmat Politianus. Poſtera ætas Grammaticorum, "artibus exercita, hæc literis adjunxit ἐπισύλια, quaſi "notas pronunciationis: habituſque tum, qui ea contemneret, non ſat politus. Vellem et Latinis par diligen-

"tia

" affixed no *apices* in writing, as may be " ſeen in ſome ancient inſcriptions, and is " confirmed by *Politian.* The following " age of ſcholars, having more practice " and artificial ſkill in literature, added " theſe marks to the top of letters, as di- " rections in pronunciation. And who- " ever at that time diſregarded them, was " looked upon as illiterate. I ſhould have " been glad, had the like attention been " paid by the Romans to the obſervance " and ſettlement of their tones; and I " make no doubt, but, had that been pro- " perly done, the Latin pronunciation " thro' former ages would have retained a " much greater degree of purity,"

" tia in obſervandis tonis fuiſſet; nec dubito quin man- " ſiſſet integrior ſuperioribus ſæculis ratio loquendi." *Melanct. Grammat. cap. de Tonis.*

Aldus, in his edition of *Statius* in the year 1502, has prefixed a vocabulary of near fifty pages, which he entitles, " Orthographia et flexus Dictionum Græcarum " omnium apud Statium, cum Accentibus et Generibus " ex variis utriuſque linguæ Autoribus." And *Robert Stephens* in his Latin. ling. Theſaurus hath generally marked the circumflexed ſyllables, tho' ſeldom the acuted ones. Thoſe marks, that are uſed by Dr. *Bentley* in his *Terence*, *Phædrus*, and *P. Syrus*, regard only the *Ictus metrici*.

We know however that the Romans, tho' they applied not the marks of tone, did occaſionally uſe thoſe of time, and placed a horizontal line, called an *Apex*, over ſome long ſyllables to diſtinguiſh them from ſhort ones with the ſame letters; as in *sōlum* the adjective, to diſtinguiſh it from *ſolum* the ſubſtantive, in *āret* of *areo* as different from *aret* of *aro*; which uſe of the *Apex* is remarked by *Quinctilian*, afterwards by *Scaurus*, in the end of his *Orthographia*, and likewiſe by *Caninius*, who ſays, "Latini in longis vo-"calibus utebantur Apicibus, *pālus*, *mā*-"*lus*." Theſe always denoted Quantity. But in ſome ancient Latin inſcriptions, mentioned by Dr. G. inſtead of this horizontal line over long vowels, an oblique aſcending one, like the common acute mark mentioned and deſcribed by *Diomede*, is placed: as PATRO'NO', CU'RIONE, PE'-DANIO. which, as he ſays, "ſheweth, "that in the ſenſe of thoſe, who engrav-"ed theſe inſcriptions, a ſyllable was "long, when it had ſuch an elevation

"given

" given to it, as is proper to an acute ac-
" cent." But does it ſhew that any ſylla-
ble was ever by this acute mark denoted long in the ſenſe of any ſcholar, or of any perſon except the blundering carvers or engravers, who did not know the different application of the Apex of time, and accentual character of tone? We are ſure theſe oblique marks were not applied here by any ſcholar in this inſcription, as the true marks of the real acute found, becauſe he would never have placed them over a præ-antepenultima, as in PE'DANIO, CU'RIONE, nor two of them on one word, as in PATRO'NO'; becauſe he could not but know, that one acute was never carried back beyond the antepenultima, and that two could not take place in one word. I cannot ſee how Dr. G. could allege this inſcription in favour of his ſyſtem. If he means that the acute mark did denote, or the acute tone imply, a long quantity, he is much miſtaken, as will be ſhewn fully afterwards. And yet if he meant neither of theſe, he could mean nothing to his purpoſe. What ſays *Melanchon* to this?

" Time

" * Time and tone are by no means " the ſame qualities of a ſyllable. And " accordingly the terms of one are not " applicable to the other. You are de- " ceived, if you ſay that acute and long, " or grave and ſhort are the ſame. I muſt " enlarge a little on this, becauſe the ge- " nerality of grammarians are apt to blun- " der wretchedly in this affair. All " long ſyllables are not acuted; in *Virgi-* " *lius vir* is long, but not acuted. Nor " are all acuted ones long, in *Virgilius gî* " is acuted tho' ſhort. We often in Latin " pronounce the words *philoſophia*, *theolo-* " *gia*, *proſodia* with the *i* acuted, not that " we imagine the *i* to be long, but becauſe " it is acuted in Greek: and the words

* " Non idem ſyllabæ accidens eſt tempus, quod " tonus. Deinde et quæ cuique appellationes conveniunt, " inter ſe diſſident. Erraveris ſi idem dixeris longum et " acutum, grave ac breve. Longius hæc oportet agam, " *quod vulgus Grammaticorum inepte in hâc re verſetur.* Non " omnes longæ acutæ ſunt; in *Virgilius vir* longa eſt non " acuta. Nec omnes acutæ ſunt longæ; in *Virgilius gî* " acuitur etiamſi brevis ſyllaba. Plerumque Latini ho- " mines *phiuſophia i* acuta dicimus, ita *theologia*, *proſodia*, " non quod cenſeamus *i* longum eſſe, ſed quod acuatur, " atque id ſolitum iſto pronunciari modo, non latino ſed " græco. Græcæ ſunt dictiones, nec adeo Romanis at- " tritæ linguis, ut exuerint genuinum tonum."

" them-

" themſelves being Greek have not been " ſo familiarized to a Roman tongue, as " entirely to loſe their original and native " tone."

The conſiſtency of the acute with a ſhort time is not only indiſputable as a fact, but will be demonſtrated afterwards (as it hath been partly already) to flow naturally from the eſſential powers of all vocal ſounds.

CHAP. V.

On the accent of the old Greeks. Some paſſages of Dionyſius *of* Halicarnaſſus *and* Plutarch *conſidered. The tones as well as times regarded by the ancients in their compoſitions.*

IN regard to the accents among the old Greeks (I do not here mean the accentual marks or *virgulæ*, which we now ſee in the editions of their books, the introduction

introduction and uſe of which I ſhall conſider in another place) that they did regularly raiſe and ſink their voice on certain ſyllables, I cannot help thinking as needleſs to prove from paſſages of their own authors, as it would be to prove laboriouſly from *Plato*, *Ariſtotle*, and *Plutarch*, that they walked with their two legs, or ſaw with their two eyes. If they had a voice, with two or three different notes belonging to it in uſe, they could not avoid having accent.

But in order to comply in ſome meaſure with the common expectation of readers on this ſubject, I ſhall juſt mention, that the preſent names of accents, tho' uſed more frequently by later Greek critics and grammarians, were by no means firſt invented by them to expreſs a thing of their own diſcovery, but were well known to the Greeks of the earlier and purer ages. *Ariſtotle* we have ſeen above uſes ὀξύτης in the accentual ſenſe. *Plato* in his *Cratylus* mentions the very words ὀξεῖα and βαρεῖα as regarding merely the accent of the voice.

Dionyſius

Dionyſius of *Halicarnaſſus* ſpeaks as diſtinctly of theſe tones by the names we now have of them, as he does of long and ſhort quantity. "Every word, ſays he, that is "placed in a ſentence, is not pronounced "with the ſame intenſion of voice: one "is expreſſed with an acute, one with a "grave, and one with a tone compounded "of the other two. Of thoſe that have "theſe two tones, ſome have the acute "and grave in cloſe conjunction on the "ſame ſyllable, which we then call cir-"cumflex: Some have them ſeparate, "each with its diſtinct proper power on "different ſyllables. In diſſyllables there "is no middle place for acute or grave: "in polyſyllables of all kinds, there is a "ſingle ſyllable that has the acute, and "all the others have graves *.

N I know

* Οὐ μὴν ἅπασά γε ἡ λέξις, ἡ καθ' ἓν μόριον λόγε τατ∫ομένη τῆς αὐτῆς λέγεται τάσεως ἀλλ' ἡ μὲν ἐπὶ τῆς ὀξείας, ἡ δὲ ἐπὶ τῆς βαρείας, ἡ δὲ ἐπ' ἀμφοῖν. τῶν δὲ ἀμφοτέρας τὰς τάσεις ἐχόντων, αἱ μὲν καλὰ μίαν συλλαβὴν συνεφθαρμένον ἔχουσι τῷ ὀξεῖ τὸ βαρύ, ὃς δὴ περισπωμένας καλοῦμεν· αἱ δὲ ἐν ἑτέρῳ τε καὶ ἑτέρῳ χωρὶς ἑκάτερον, ἐφ' ἑαυτῆ τὴν οἰκείαν φύλατ∫ον φύσιν. Καὶ ταῖς μὲν δισυλλάβοις οὐδὲν τὸ διὰ μέσε χωρίον βαρύτητος καὶ ὀξύτητος· ταῖς δὲ πολυσυλλάβοις, οἵαι πολ' ἂν ὦσιν, ἡ τὸν ὀξὺν

I know he ſpeaks in the ſame chapter, of the contrariety of accents to metre on ſome occaſions: and that paſſage hath been urged, as affording an invincible and concluſive

ὀξὺν τόνον ἔχουσα μία ἐν πολλαῖς βαρείαις ἔνεσιν. *Dionyſ. περὶ συνθ. τμημ.* ια΄.

The word τείνω, tho' in its general primary ſignification it expreſſes extenſion every way, in length as well as height, yet when uſed in a proſodical ſenſe, is reſtrained to the ſignification of height alone; and ſo are its derivatives τάσις, τόνος, from whence the Latin *toni*, or *tenores*, and our *tones*. It is conſtantly uſed in this ſenſe through the old muſical writers. *Scaliger* gives an explanation of theſe words being uſed in that ſenſe. "Hos omnes "Græci τόνους vocavere, tranſlatâ ratione â fidibus, qua- "rum intentione aut remiſſione acutior graviorve redde- "retur vox" But whatever was the reaſon of this word's particular application to the height of ſound, it is certain it is ſo applied in fact. ἢ κατ' ὀξύτητα τάσις τῆς φωνῆς. *Galen.* lib. v. *de ſanit.* ἔντονον is explained in *Heſychius* by ὀξύ. Ἀνατείνω in *Stephens*, by *ſurſum extollo, erigo, ſuſtollo, attollo*; as likewiſe ἐπιτείνω and ἐντείνω, metaphorice ab intentione arcus vel lyræ. Every one knows that the uſual difference between a man's voice and a woman's conſiſts in this, that the former uſes lower, or deeper notes than the latter: what difference there is, is in the comparative height of the notes, not in the length. When therefore I find τόνος βαρὺς uſed to diſtinguiſh a man's voice from a woman's, I am certain that thoſe two words refer only to high and low. This then I find in *Lucian* in his εἰκόνες· he is there deſcribing a fine voice, and ſays, πᾶς δὲ ὁ τόνος τῷ ῥθέγματος, οἷος ἀπαλώτατος, ἔτε βαρὺς, ὡς εἰς τὸ ἀνδρῶν ἁρμόσαι, ἔτε πάνυ λεπτὸς ὡς ἠλύτατος εἶναι. From αἴρω *tollo*, comes in like manner ἄρσις as oppoſed to θέσις· on which *Scaliger* ſpeaks thus; "Syllabæ igitur modus, quo tollitur in ea vox acutior,

"dictus

cluſive argument againſt the uſe of accents in general among the old Greeks. But if we conſider this paſſage a little, we ſhall ſee how very unfairly it has been repreſented in relation to this ſubject. I allow then, that *Dionyſius* doth complain of accents as ſubverſive of quantity, on ſome occaſions: but on what occaſions? Why, when ſome unſkilful compoſers of muſick (for in this place he is comparing the modulation of τῆς ὀργανικῆς τε καὶ ᾠδικῆς μέσης with that of common diſcourſe, the διαλέκτου μέλος) when they, I ſay, who ſet the Greeks odes to muſick, did ſometimes

"dictus eſt à Græcis ἄρσις, rectè ſane. in alteram autem "ſubeuntem cum demittatur vox, θέσιν appellarunt, mi-"nus commode: quæ melius κατάθεσις dicta fuiſſet. vel "*æquabilitatem vocis* potius appellaſſent. unde etiam in "muſicis ὁμοτενεῖς quidam dicuntur tractus, in quibus "ἄρσις eſt nulla." See likewiſe the account of ἐπίτασις and ἄνεσις above in ch. i. So in *Priſcian* "in unaquaque "parte orationis *arſis* et *theſis* ſunt, velut in hâc parte "*natura*: ut quando dico *natu*, elevatur vox et eſt arſis "in *tu*; quando vero *ra*, deprimitur vox, et eſt theſis." *Quinctilian* when he ſpeaks of a ſyllable being acuted, ſays "acuta *excitatur*." And the old Roman Philologiſt *Martianus Capella* calls the *tenores* or *tonos*, *faſtigia et cacumina*. which perhaps ſhould be read *acumina*, as being the word more often uſed—Accentus (ſays *Diomedes*) quidam *Faſtigia* vocaverunt, quod capitibus literarum apponerentur; Alii *tenores* vel *tonos* appellant. Nonnulli *acumina* definire maluerunt.

join a long ſyllable to a ſhort note, an acuted one to a grave note, and *vice verſa*; who made (as he there ſays) the words bend to the muſical notes, and not the notes to the words. This he inſtances in ſome lines out of the *Oreſtes* of *Euripides*:

Σῖγα, σῖγα, λευκὰν ἴχνος ἀρβύλης
Τιθεῖτε, μὴ κλύπειτε
Ἀποπρόβατ' ἐκεῖσ' ἀπόπροθι κοίτας.

Now, ſays he, "tho' it is impoſſible there "ſhould be more than *one* acute in one "word, yet the word ἀρβύλης here is "made to have *two*, by having the ſame "tone on the middle and third ſyllable." Where are theſe *two*? not on the word, according to any pronunciation that would be aſſigned it by the patrons of accents, or by the common rules of them. by them it has but *one*, as *Dionyſius* himſelf limits it. Where then were the *two*, which he objects to? why, in the muſical notes of thoſe compoſers, who ſet theſe lines of *Euripides* to muſick, and in doing that gave

gave as high a note to the laſt ſyllable of ἀρβύλης, as to the ſecond: ſo that, according to theſe muſicians, the word was accented thus, ἀρβύλής. So in χλυπεῖτε (ſays he) " the circumflex is by them quite de-
" ſtroyed: for by their ſetting the long
" ſyllable ῳεῖ to a note like that, which
" they aſſigned to the ſhort ſyllable next
" to it, theſe two ſyllables of different ac-
" cent and quantity are by them reduced
" to an equality. And in ἀποπρόβατε the
" middle ſyllable hath not the acute,
" which is carried back to the fourth ſyl-
" lable." But it ſurely is not carried back now; nor ever could be according to any rules of accentuation found in the grammars of the later Greeks, from whom we immediately derive our preſent ſyſtem of accents. They reſtrain the acute to the compaſs of three ſyllables from the end, as the ancients themſelves did. And ἀποπρόβατε is by our modern accents acuted on the middle ſyllable, in the very manner which *Dionyſius* here preſcribes. The accenting then of ἀπόπροβατε on the præ-antepenultimate concerns not our preſent ſyſtem

ſyſtem, and can be imputed to nothing but the practice of muſical compoſers, who left three low notes to follow a high one in the ſame word. Whether this be really a fault in ſetting words to muſick, I pretend not to ſay: let muſicians * themſelves ſettle that with *Dionyſius*. I only mention the thing as a fact, which he cenſures, for being not only contrary to quantity, but to the true accent of the language too. I have taken this particular notice of that paſſage in *Dionyſius*; becauſe I know it hath, either with inconſiderate haſte or wilful miſconſtruction, been alleged to ſhew that he objected to the uſe of accents in general pronunciation, whereas he there

* *Martianus Capella*, in his muſical treatiſe, ſeems to ſay that the quantity of ſyllables ſhould be attended to by compoſers: "Numerus eſt diverſorum modorum or-"dinata connexio, *tempori pro ratione modulationis inſer-"viens*, per id quod aut efferenda vox fuerit aut pre-"menda, et qui nos à licentia modulandi ad artem diſ-"ciplinamque conſtringat.' *Satyr.* l. ix. I know not any writer, that expreſſes the quality of lowneſs and height in ſound, with more perſpicuity and elegance than this author, "Conſtat autem omnis modulatio ex "gravitate ſoni, et acumine. Gravitas dicitur, quæ "modi quadam demiſſione molleſcit: Acumen vero, quod "in aciem tenuatam gracilis et erectæ modulationis ex-"tenditur."

objects

objects to the abuſe of particular accents among muſicians, who in ſetting their words neglect the ordinary accent and quantity.

After he has exemplified his aſſertion by particular inſtances, then follows the favourite paſſage of the enemies of accents, ἡ μὲν γὰρ ωεζὴ λέξις οὐδενος ὄντε ὀνόματος ὄντε ῥήματος βιάζεται τὸς χρόνους, οὐδὲ μεταλίθησιν· ἀλλ' οἵας ωαρείληφε τῇ φύσει τὰς συλλαβὰς, τάς τε μακρὰς καὶ τὰς βραχείας, τοιαύτας φυλάσσει.—" Now proſe, (which is not ſub-
" ject to this perverſion of muſical com-
" poſers) never violates nor tranſpoſes the
" quantity of any noun or verb; but pre-
" ſerves the natural quality of ſyllables
" both long and ſhort," Theſe lines Dr. G. hath inadvertently twice quoted, without attending in the leaſt to the context, as a proof againſt accents, and advanced them in the title of his book as the bulwark of quantity; of which he is very tender and tenacious, tho' not ſo much as I am myſelf, as will appear in the following pages. Accordingly I ſhould moſt readily reject the

the preſent accentual ſyſtem in Greek, if it were really contrary to quantity, as hath been alleged. Whether it truly be ſo or no, will be matter of enquiry in another place.

In regard to the point before us, can they, who have ſuppoſed the foregoing paſſage as a declaration againſt all accents, imagine that ſuch a very ſenſible man, as *Dionyſius*, could object to the accents of general pronunciation in one part of his treatiſe, and then contradict himſelf in another, where in the cleareſt terms he ſpeaks of theſe very tones as contributing greatly to the harmony of language? Among the conſtituent parts of perfect writing or ſpeaking, which he recites in his 19th chapter, he mentions theſe accents as ſuch: ῥυθμοί τε ἄλλοτε ἄλλοι, καὶ σχήματα παντοῖα, καὶ ΤΑΣΕΙΣ φωνῆς, αἱ καλούμεναι ΠΡΟΣΩΔΙΑΙ, διαφόροι, κλέπτουσαι τῇ ποικιλίᾳ τὸν κόρον. "Numbers occaſionally diverſified, and all kinds of rhetorical figures, and *different tones of voice, which are called accents*, which by

" by their variety inſenſibly beguile us,
" and prevent our being ſated and fatigued
" by an irkſome repetition of the ſame
" ſound."

The ſame excellent author in another part of his rhetorical treatiſe, where he is giving ſome general directions for harmonious compoſition, ſays it muſt be diverſified, and particular care be taken to avoid repetitions of words of the ſame number of ſyllables, of the ſame tones, or ſame quantity placed near each other, * μήτε ὀλιγοσύλλαβα πολλὰ ἑξῆς λαμβάνειν· (κόπλεται γὰρ ἡ ἀκρόασις) μήτε πολυσύλλαβα πλείω τῶν ἱκανῶν, μηδὲ δὴ ὉΜΟΙΟΤΟΝΑ παρ' ὁμοιοτόνοις, μηδὲ ὁμοιόχρονα παρ' ὁμοιοχρόνοις. Now if the Greek *tones* and *times* had been the ſame, had there been no difference between the ὁμοιότονα and ὁμοιόχρονα, *Dionyſius* would never have mentioned them as diſtinct, in a part of his book that required any preciſion. The two things are therefore certainly diſtinct:

* Περι συνθ ch. xii.

λόγ@ and πόντ@ are ὁμοιότονα, but not ὁμοιόχρονα.

But farther; theſe words of *Dionyſius* ſhew not only that the tones and times were really diſtinct things, but likewiſe that the former were attended to as well as the latter in the σύνθεσις even of proſe: which is a thing, that many perſons at preſent ſeem not to have the leaſt idea of.

Nor yet need we wonder at *Ariſtotle*, *Dionyſius*, and the beſt rhetorical writers laying ſo great a ſtreſs, as they do, on accent, as eſſential to the perfection of compoſition. The importance of it is grounded in the very nature of things. For mere quantity, as hath been remarked above, containing only *two* meaſures hath not variety enough to conſtitute much harmony: but when we take accent into our account, that is, the compaſs of four or five notes, each of which is capable of two modifications in point of length, we have then eight or ten different modes of ſound to form harmony out of their va-

rious

rious combinations: Theſe materials thus multiplied enlarge the foundation of harmony, and make it ſufficient for any poetical or oratorical rythm, which the human ear can require.

Thoſe therefore who in conſidering the numeroſity of writings attend to quantity alone, regard only the inferior part of the ſubject before them. If they add to that the conſideration of accent, they will by that means, and no other, be proper judges of the whole, and (to uſe the words of one who had a quick ſenſe of the powers of rythm)

Untwiſt the ſecret chains that tye
The hidden ſoul of harmony.

The difference between mere quantity, as conſtituting metre, and quantity joined with accent in the conſtitution of rythm, has been obſerved before: as it is however a diſtinction, that we ſhould never loſe ſight of in conſidering ſuch ſubjects as theſe; I will endeavour to enforce it by

the authority of *Terentianus Maurus*. His ſubject being merely a metrical one, he ſlightly touches on the ἄρσις and θέσις, and then enters on his main buſineſs, the conſideration of metre; which he does in the following manner, having mentioned a diſſyllable with both ſyllables ſhort:

Brevis utrinque ſit licebit, bis ferири convenit:
Parte nam attollit ſonorem, parte reliqua deprimit.
Ἄρσιν hanc Græci vocarunt, alteram contra θέσιν. . . . . .
Quicquid iſtis diſcrepabit, abſonum reddet melos.
Latius tractent magiſtri Rythmici vel Muſici:
Nos viam Metri ſtudemus parte ab aliqua pandere.
Ergo quum reddenda rurſus hæc erit diſtinctio,
Quæ pedum natura poſcet, ſatis habeo attingere:
Nunc pedes accedo &c.

The

The ears of the ancients were nice to the higheſt degree of ſenſibility; and were truly, as they are often called by the old writers themſelves, *teretes et religioſæ, difficiles et moroſæ, quarum eſt ſuperbiſſimum judicium.* Nor is there in theſe and the like expreſſions implied any cenſure, but rather commendation of this extreme accuracy. *Cicero* himſelf in his rhetorical works deſcends to ſeveral very minute diſcuſſions on the numerous conſtruction of ſentences, proceeding on ſuch principles of refinement, as exceed almoſt the comprehenſion of our groſſer ſenſe. The Roman ear was exactly and ſcrupulouſly fine; but more particularly ſo was that of the Greeks; whoſe great attention to the nice harmony of their language is well obſerved and expreſſed by *Terentianus Maurus*;

Artium parens et altrix Græca diligentia eſt:
Literarum porro curam nulla gens attentius
Repperit: polivit uſque finem ad unguis extimum.

If

If a fuller teſtimony in regard to the Greek accent is required from *Dionyſius*, the following will probably appear ſo. Τὰ γράμματα ὅταν παιδευώμεθα, πρῶτον μὲν τὰ ὀνόματα αὐτῶν ἐκμανθάνομεν, ἔπειτα τὰς τύπους καὶ τὰς δυνάμεις, εἶθ' ἕτω τὰς συλλαβὰς καὶ τὰ ἐν ταύταις πάθη. καὶ μετὰ τοῦτο ἤδη τὰς λέξεις, καὶ τὰ συμβεβηκότα αὐταῖς, ἐκτάσεις τε λέγω καὶ συστολάς, καὶ ΠΡΟΣΩΔΙΑΣ, καὶ τὰ παραπλήσια τούτοις. "When we are taught "our letters, we firſt learn the names of "them, then their forms, and powers; "and thus we proceed to ſyllables, and "their affections or properties: after this "to whole words, with their particular "modes and qualities, I mean, the length "and ſhortneſs of them, and their *accents*, "with other things of the like nature." If this paſſage does not prove the exiſtence of tones, their difference from quantity, their uſe and application in ordinary pronunciation and diſcourſe, no paſſage of an hiſtorian can prove the exiſtence of *Julius Cæſar*. This very expreſs teſtimony of *Dionyſius* is at the latter end of his twenty fifth chapter. The reader will ſee, by a foregoing

foregoing paſſage cited from this author, that he uſes the word προσῳδία to ſignify the tone itſelf, not the mark. He will ſee likewiſe that the word ἔκλασις here is applied to the length of ſound, not the height; as ἐκλείνω likewiſe, when it refers to ſound, ſignifies extenſion in length, tho' τείνω, ἐντείνω, ἀνατείνω, and ἐπιτείνω relate to height, as hath been ſhewn above.

I cannot indeed produce from *Dionyſius* ſuch particular rules relating to the Greek, as I have from *Quinctilian* reſpecting the Roman accent. One remark may be however collected in regard to the poſition of it, that it was confined to the three laſt ſyllables; and ſo its mark faithfully and conſtantly is at preſent.

An argument has been drawn in favour of accents from a paſſage of *Plutarch*'s lives of the ten orators, wherein it is ſaid that *Demoſthenes* was cenſured by ſome Athenians for certain peculiarities in his ſpeech, among the reſt προπαροξύνων the word Ἀσκληπίον. This word προπαροξύνων has

has been generally underſtood, before Dr. G. undertook to explain it otherwiſe, to ſignify "acuting the antepenultima." He rejects that ſenſe as "too ſtrict a one forc-" ed upon the word." He is therefore for taking off this reſtraint, and ſays it means "laying an uncommon ſtreſs upon the antepenultimate." Now this expoſitor in other parts of his treatiſe, by a particular *ſtreſs of voice* means the power of an acute. And if he means any thing elſe here, I wiſh he had made it known by ſome other word. If he thinks, that προπαροξύνω, when applied to the ſound of a voice, as it is here by *Plutarch*, ſignifies any thing beſides *acuting the antepenultima*, it would have been proper in him to have produced his authority for his new interpretation. Becauſe, according to the beſt lexicons, by which ordinary ſcholars are often forced to aſcertain to themſelves the ſenſe of uncommon words, this προπαροξύνω is ſuppoſed to ſignify nothing elſe but giving the elevation of an acute to the antepenultima. Προπαροξύνω (ſays *H. Stephens*) "in antepenultima acutum "tonum

"tonum colloco: antepenultimam ſyl-
"labam acuo." And he gives no other ſignification of it whatever. I muſt therefore underſtand the word in that ſenſe alone, till ſome lexicon, or a paſſage in a good Greek author ſupplies me with another. 'Till that, Dr. G. will not, I hope, be offended at my declining to accept the word in his new ſenſe, upon his bare authority; and adhering ſtill to that ſignification in which it was received before the publication of his book, and will probably continue to be received hereafter.

How the Greek tones are in their nature conſiſtent, and in their modern uſe often inconſiſtent with quantity, will be ſeen in another place.

CHAP. VI.

On the introduction, uſe and accidental abuſe of the Greek accentual marks. Vindication of the character of Ariſtophanes Byzantinus: *and of the learned Greeks of the lower Empire.*

" VETERES quidem Græci (ſays * *Caninius*) accentus pronunciabant, " non ſcribebant. Quod ex Elenchis Ari- " ſtotelis poteſt intelligi." The paſſage of *Ariſtotle*, which *Caninius* means, is in his third chapter *Elenchων*, where he is conſidering the ſeveral kinds of ſophiſtry uſed by diſputants; and ſays that " thoſe " ambiguities, which are occaſioned by " the uſe of homonymous words, cannot " be ſo eaſily applied to perplex a contro- " verſy, which is carried on between two " perſons debating and converſing toge- " ther: becauſe the accent there deter-

* Helleniſm. p. 98.

" mines

" mines the ſenſe of the word. But when " the diſpute is managed by writing on " each ſide, there the accent having no " viſible mark to fix the ſenſe, leaves an " ambiguity and room for cavil, which " would be avoided in ordinary diſ- " courſe *."

Alexander Aphrodiſienſis comments very largely on this paſſage in his expoſition of the *Elenchi*; from whence I will tranſcribe a few lines, becauſe they contain a definition of προσῳδία, part of which was copied from him by *Laſcaris*, and from *Laſcaris* hath been given by diſingenuous or ignorant writers, as the complete and perfect one of *Alexander himſelf*. *Alexander*'s words are theſe: πέμπτῳ τρόπῳ τῶν περὶ τὴν λέξιν σοφισμάτων, ὁ περὶ

* Παρὰ δὲ τὴν προσῳδίαν ἐν μὲν τοῖς ἄνευ γραφῆς διαλεκτικοῖς ἐ ῥᾴδιον ποιῆσαι λόγον, ἐν δὲ τοῖς γεγραμμένοις ἢ ποιήματι μᾶλλον " Per accentum in iis, quae " voce ſine ſcripto fiunt, diſceptationibus non facile eſt " dialecticis ſophiſticum ſermonem facere: in ſcriptis " autem vel poemate magis."

τὴν προσῳδίαν ἐστίν. ὅς τις μὲν ἐν τοῖς διαλεκτικοῖς λόγοις τοῖς μὴ γεγραμμένοις, ἀλλὰ λεγομένοις, ὃ ῥᾳδίως γίνεται· ἐν δὲ τοῖς γεγραμμένοις διαλεκτικοῖς λόγοις καὶ τοῖς Ὁμηρικοῖς ποιήμασι δύναται γενέσθαι. ὀνομάζεται δὲ περὶ τὴν προσῳδίαν, ὅτι Ὁ ΤΟΝΟΣ ΠΡΟΣ ΟΝ ΑΔΟΜΕΝ ΚΑΙ ΤΟΥΣ ΛΟΓΟΥΣ ΠΟΙΟΥΜΕΘΑ, ποιεῖ τὸν παραλογισμόν· νῦν μὲν ὕτως, ἄλλοτε δ' ἄλλως ἢ καὶ ἀλλαχῶ τιθέμενον.—ἐν μὲν ὁμιλίᾳ καὶ διαλέξει, οὐκ ἀπατήσεις ποτὲ ὁ λέγων, ἑταίρα χρυσία εἰ φοροίη δημοσια ἔγω. εἴληπται γὰρ ὁ λέγων παροξυτόνως τὸν λόγον ἐξενέγκων, ἢ τυχὸν καὶ προπαροξυτόνως. καὶ οὐκ ἂν σοφίσαιτό ποτε τὸν ἀκροαμένον, νῦν μὲν παροξυτόνως λέγων, νῦν δὲ εἰς προπαροξύτονα μεταλαμβάνων. ἅπαξ γὰρ εἰρηκὼς, ἐσήμανε τὸ ἑαυτῷ βέλημα. εἰ δὲ ἐν γραφῇ εἴη κείμενον τὸ δημοσια, οὐδένα τόνον ἔχον, τότε δῆτα καὶ τὸν παραλογισμὸν * ἀπέκη.

There is another paſſage in *Ariſtotle* (on which *Alexander* hath likewiſe commented)

* There is a corruption in this paſſage, as it ſtands at preſent; perhaps it ſhould be read thus, τότε δῆτα καὶ ὁ παραλογισμὸς ἀπέβη.

by

by which it appears there was a diſpute in his time among ſcholars about the meaning of theſe two lines in *Iliad* ψ.

Ἔστηκε ξύλον ἄυον, ὅσον τ' ὀργυιὴ ὑπὲρ ἄλλης,
Ἢ δρυὸς ἢ πεύκης, τὸ μὲν οὐ καταπύθεται ὄμβρῳ.

The ſenſe of the ſecond verſe would be very different, according as it ſhould be read with οὐ or ὅ, the former ſignifying *non*, the latter *ubi*; in which caſe there could have been no doubt, if the ſame marks had then been uſed, which we now have. *Ariſtotle* ſays, that *Hippias'* determination in favor of the negative οὐ was at length agreed to.

In this manner many diligent perſons have with learning and induſtry laboured to prove from paſſages of ancient authors and other ſtrong teſtimonies, that theſe marks of accentuation were not known to the old Greeks. And they have, I think, proved it ſufficiently and ſatisfactorily: which yet perhaps they might have done

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as clearly by a ſhorter way, I mean by this plain argument, "that ſuch helps and directions in the pronunciation of a language of any country are not requiſite in writings, drawn up in the vernacular tongue of that nation for the uſe of its natives: who muſt be ſuppoſed not to want inſtruction in that reſpect. An author in general, when he writes in the language of his countrymen, and for their peruſal, need not any more affix ſuch marks for the regulation of their voice, than a poet in particular need mark the quantity of his ſyllables: becauſe in both caſes ſuch a practice would be altogether needleſs. When a language is to be taught and explained to perſons ignorant of it, either children or foreigners, then indeed ſuch helps become neceſſary. And ſuch we ſee now uſed in grammars and dictionaries of modern languages, but not uniformly in the ordinary writings of them. Such exactly was the caſe with the Greeks. When their language became, what it was for ſeveral ages, the favorite one of foreigners, then thoſe perſons who particularly

larly ſtudied it with a view of illuſtrating and making it more generally known, did, in order to facilitate the inſtruction of others, wiſely and properly enough invent marks of direction for that purpoſe; whether exactly in the ſame form with thoſe we now have, or no, is very inſignificant. Marks themſelves are quite arbitrary: and if they are but faithful, are good. But whatever *ſigns* or characters grammarians deviſed and uſed on that occaſion, the *thing* ſignified by them, *i. e.* the particular riſe and fall of the voice, was the ſame, not invented by them, but exiſting always before them (as much as ſpeech was * before any characters were formed) and only pointed out by them in a certain determinate manner.

This then was done to aſcertain to foreigners the due elevation and depreſſion

* The *Spaniards*, when they firſt became acquainted with *America*, could not find that the inhabitants there ever had any letters among them. And yet no one will ſuppoſe they had no language. They had a regular civil eſtabliſhment, and were in many reſpects a very ſagacious and artful people One of the royal family of *Peru* became afterwards a good writer in *Spain*.

of

of their voice on certain ſyllables. But it will be aſked perhaps, why was not the ſame method of ſome viſible mark requiſite to direct them likewiſe in the continuance of it, that is, to fix and ſettle the quantity as well as accent. The reaſon, I ſuppoſe, is, that the quantity of ſyllables did in a manner point out itſelf even to ſtrangers, who did but know the power of the Greek letters. Their long and ſhort vowels, and dipthongs, and the poſition even of dubious ones before conſonants would readily enough, with but little direction, mark the quantity of ſyllables. Had theſe accentual notations been introduced before the addition of η and ω to the Attic alphabet, and the uſe of dipthongs; ſuch a circumſtance might perhaps have given ſome reaſon to think that theſe ſigns were intended to mark quantity. But ſince the diſtinct characters of η and ω were added by *Simonides* near 300 years before the time of *Ariſtophanes* the inventor of the accentual *virgulæ*, and the quantity of the Greek language was for that and other reaſons more obvious than

than the quantity of any other language whatever, it is almoſt abſurd to ſuppoſe, that theſe *virgulæ* were applied to ſo needleſs an office. The ſame kind of direction therefore, which accent required, was not wanted to teach quantity.

Agreeably to what is here ſaid, we are told that the firſt perſon, who invented the ſigns of accentuation, was * *Ariſtophanes* of *Byzantium*, a grammarian, who flouriſhed under the *Ptolemys*, *Philopator*, and *Epiphanes*, and deviſed them for the uſe of his ſcholars: "not (ſays the learned *Montfaucon* †) that the Greek language before his time was without *accent* or *ſpirit*; for no language can be "pronounced without them: but that he

* Vid. *Salmaſii* Epiſt. ad *Sarravum*. This *Ariſtophanes* is placed by *Suidas* in the 145th olympiad, about 200 years before Chriſt.

† *Ariſtophanes Byzantinus* προσῳδίαν ſive accentus excogitavit. Non quod ad illam uſque ætatem Græca lingua accentibus et ſpiritibus caruerit: nulla enim poteſt lingua ſine accentu et ſpiritu pronunciari. Sed quod ille ea, quæ uſus magiſter invexerat, ad certas normas et regulas deduxerit, ſigna et formas invenerit, quo loco eſſent conſtituendi accentus, docuerit. *Montf. Palæog. Græc.* p. 33.

" brought under certain rules thoſe ſounds, " which practice had before introduced; " that he invented ſigns and characters " for them, and ſhewed where they were " to be placed." This man was not the firſt, that obſerved the accents of the Greeks, or gave them their name, προσῳδίαι, tho' he firſt gave the viſible notation. The ſame tones with the ſame name προσῳδίαι are mentioned, as hath been ſeen before, by *Ariſtoxenus*, who lived at leaſt an hundred years, and by *Plato*, who lived not leſs than one hundred and fifty, before him.

This *Ariſtophanes*, who by *Voſſius* is contemptuouſly called *literator*, an *inſignificant petty teacher*, is by *Suidas* termed Γραμματικὸς; which *Voſſius* very well knew was an honourable appellation among the ancients; not being then reſtrained in its ſenſe, and implying, as it does at preſent, a perſon employed in conſidering or teaching the inflexions and conſtruction of words, and attending merely to the *minutiæ* of language, but one comprehending

prehending within the compaſs of his ſtudies every thing relating to polite literature. "Appellatio (ſays *Suetonius* in his "book *de illuſtr. Gramm.*) *Grammaticorum* Græca conſuetudine invaluit, ſed "initio *literati* vocabantur. Cornelius "quoque Nepos in libello, quo diſtinguit "literatum ab erudito, *literatos* quidem "vulgo appellari ait eos, qui aliquid di"ligenter, et acute ſcientérque poſſint "aut dicere aut ſcribere." And a few lines after "ſunt qui *literatum* a *literatore* "diſtinguunt, ut Græci *Grammaticum* à "*Grammatiſta*, et illum quidem * abſo"lute, hunc mediocriter doctum exiſti"mant." We are not therefore to wonder at the beſt Greek writers, *Aratus*, *Apollonius Rhodius*, and *Callimachus* being called, as they were, Γραμματικοί.

* Thus *Quinctilian* underſtands the word *Grammatice*, "*Grammatice* (quam in Latinum transferentes, *literatu*"*ram* vocaverunt) fines ſuos norit, præſertim tantum ab "hac appellationis ſuæ paupertate, intra quam primi "illi conſtitere, provecta. Nam tenuis à fonte, aſſum"ptis poetarum hiſtoricorumque viribus pleno jam ſatis "alveo fluit: cum præter rationem rectè loquendi, non "parum alioqui copioſam, prope omnium maximarum "artium ſcientiam amplexa ſit. lib. ii. c. 1.

Other circumſtances related of him by *Suidas* make it very unlikely, that he ſhould have been ſuch a mean inconſiderable man, as *Voſſius* repreſents him: he is ſaid by *Suidas* to have been the ſon of *Apelles*, ἡγεμονος στρατιωτῶν, a military officer of rank; and to have been the ſcholar likewiſe of two eminent men, *Callimachus* and *Zenodotus*. This very ill agrees with the appellation of *literator*. Such miſrepreſentations of one ſcholar are very unworthy of another. Eſpecially ſince this perſon, by *Voſſius*' own account, introduced nothing inconſiſtent with quantity and true rythm, which he ſuppoſes was not injured by accentuation till the age of *Antoninus* or *Commodus*, that is, till near four hundred years after the time of *Ariſtophanes*. This man, by contributing to the eſtabliſhment and perpetuation of the genuine Greek pronunciation (which he did according to the conceſſions of *Voſſius* himſelf) did by this general convenience and direction of tone, which extended itſelf to every part

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of the language, do more real ſervice to the cauſe of rythm and harmony, than if he had written fifty treatiſes "de Poema-"tum cantu, et viribus Rythmi."

But farther, this ſame *literator*, *Ariſtophanes*, was the perſon, who invented and firſt made uſe of punctuation: which every one will acknowledge to be a thing of extreme utility. Before his time the words were written *uno ac perpetuo ductu*, the letters of the ſame and of different words at exactly the ſame diſtance, without any mark of a pauſe, to diſtinguiſh either ſentences, or members of ſentences, or words from one another. This would be at preſent very inconvenient to a common reader; but much more muſt it have been ſo then, when writers made uſe of but one ſet of letters, all large capital ones: for ſmall ones were not invented, according to *Montfaucon*'s account, 'till ſome hundred years after. The merit therefore of this ſingle invention * of punctuation I

* *Huetius* in a paſſage, where he is mentioning the punctuation in old copies with capitals, ſpeaks of it thus: "Triplici

ſhould not ſcruple to prefer to that of the beſt critical or grammatical treatiſe, that was ever written, not excepting even *Ari-*

" Triplici punctorum ſitu orationis diſtinctio omnis ab-
" ſolvitur, collocato puncto vel ad ſummum literæ, vel
" ad medium, vel ad imum. Poſitura prior, quæ eſt ad
" ſummum literæ, ſententiam perfecte claudit, ut nihil
" præterea ad ejus abſolutionem Lectoris animus requirat.
" Alter ſitus ad medium literæ, ſententiam quidem clau-
" dit, ſed non perfecte; ut ad explendum lectoris animum
" et abſolvendam penitus ſententiam aliquid præterea de-
" ſideretur, et ejuſdem fere ſententiæ commata dividit.
" Infima vero poſitura morulam interponit quandam, dum
" lector ſpiritum ducat, et diverſas ejuſdem ſententiæ
" partes una connexione aptas inter ſe et concluſas diſtin-
" guit. Prioris generis punctum, τελεία σιγμὴ appella-
" tur ab antiquis Grammaticis; ſecundi μέση; tertii ὑπο-
" σιγμή. Atque *id inventum ad orationis nitorem excogita-*
" *tum, Ariſtophani Grammatico acceptum refertur.* Quod
" cum ipſe hoc tempore reperiſſet, quo literis quadratis et
" majuſculis vulgo ſcribebatur, aptiſſimus fuit et utiliſſimus
" σιγμῶν illarum uſus, quod literarum amplitudo inter-
" capedinem obſervatu perfacilem tres inter punctorum
" ſedes conſtitueret." *Dan. Huet. præf. ad Orig comment.*
The ſame thing is related of *Ariſtophanes* by *Salmaſius*, and explained at length by him in his Epiſtle to *Sarravus*. Both he and *Huetius* take notice of the change that was made in the form of theſe σιγμαὶ afterwards, when inſtead of the great ſquare capital letters the ſmaller round ones were introduced. But this occaſioned only a different modification in the characters of punctuation; the thing itſelf, with its application to the diviſion of ſentences, which we have at preſent, is the ſame, derived from *Ariſtophanes*: The ſame account of the uſe of the firſt σιγμαὶ is given by *Diomedes*, who wrote before the introduction of ſmall letters. But as he had no occaſion in that place, where he mentions them, to ſpeak of the inventor of them, I rather choſe to give the whole in the words of *Huetius*.

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ſtotle's and *Quinctilian*'s great rhetorical works: which, tho' admirable performances, are not of that general convenience and extenſive utility, as the ſimple marks of punctuation. And indeed, in moſt caſes, even a ſlight invention of ſomething new is of more ſervice and importance to the world, than a conſiderable improvement of what is old. This *Ariſtophanes* is, I believe, the perſon meant by *Thomas Magiſter* in his life of *Pindar*, prefixed to that poet's works in the Roman edition of *Calliergus*; where it is ſaid that the ode beginning with ἄριστον μὲν ὕδωρ was placed the firſt in order ὑπὸ Ἀριστοφάνους, τῷ συντάξαντι * τὰ Πινδαρικά. By *Cicero* he in conjunction with *Callimachus*, is conſidered as holding the ſame high rank in gene-

* This circumſtance mentioned by *Thomas Magiſter*, joined to what is ſaid of him by *Dionyſius* in his twenty ſecond, and twenty ſixth chapters περὶ συνθ. gives reaſon to think, that the diſpoſition of Pindar's poems, and adjuſtment of his verſes was ſettled by this *Ariſtophanes*. *Dionyſius* ſpeaking of the κῶλα, diviſions of ſentences in proſe, ſays, κῶλα δέ με δέξαι νυνὶ λέγειν, ἐκ οἷς Ἀριστοφάνης ἢ τῶν ἄλλων τις μετρικῶν διεκόσμησε τὰς ᾠδάς. and in his laſt chapter, on that fine elegiac fragment of *Simonides*. γέγραπται δὲ κατὰ διασολάς, ἐκ ὧν Ἀριστοφάνης ἢ ἄλλος τις κατεσκεύασε κώλων.

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ral literature, which *Hippocrates* did in phyſick, *Euclid* and *Archimedes* in geometry, *Damon* and *Ariſtoxenus* in muſick *. So very different was the opinion, which *Cicero* had conceived of this eminent ſcholar, from that which *Voſſius* expreſſes, when he applies to him the degrading name of *literator*. On the whole, in regard to this man's real character and merit, I cannot help repeating what is ſaid above, and declaring even more, that poſterity hath been more truly and eſſentially benefited by the ingenuity of this learned Greek,

* An tu exiſtimas, cum eſſet *Hippocrates* ille Cous, fuiſſe tum alios medicos, qui morbis, alios qui vulneribus, alios qui oculis mederentur? Num Geometriam *Euclide* aut *Archimede*, num Muſicam *Damone* aut *Ariſtoxeno*, num ipſas Literas *Ariſtophane* aut *Callimacho* tractante, tam diſcerptas fuiſſe, ut nemo genus univerſum complecteretur, atque ut alius aliam ſibi partem in qua elaboraret, reponeret? *De Orat. lib.* iii. 33. On which paſſage *Strebæus* remarks "*Ariſtophanes Byzantius*, diſcipulus Callimachi et Zenodoti et Dionyſii cujuſdam, adeo profecit in literis, id eſt, in arte Grammatica quæ nomen habet à literis, ut nihil artis ejus ignoraret." He is mentioned by ſeveral writer's after Cicero's time, as a man of great note. *Athenæus* ſpeaks of him ſeveral times. In *Chariſius'* treatiſe *de Analogia* he is mentioned as the maſter of the famous *Ariſtarchus*; as he is likewiſe by *Suidas* in Ἀρίσταρχος. Many of his writings are enumerated by *Suidas*, among which are five books on accents, and one on ſpirits.

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than by the writings of any one profane author of antiquity.

These marks were used by his successors at *Alexandria* for the same purpose, to which they were applied by the inventor: but in general were omitted by writers and transcribers (the grammarians only excepted, for which the reason is assigned above) down to the seventh century after Christ.

Even the grammarians in those ages seem not universally to have used them. In the gradual compilation of *Hesychius*' lexicon (as it is generally now imagined to be the work not of any one man, but to have grown to its present size by the detached collections of many, from time to time added to it) the accentual marks seem not to have been used. Many homonymous words are explained there in their different senses under one article: as ελω is explained by κατεχω and ελασω: Had accentual signs been then attended to, that word would probably have made two articles, thus: ἕλω, κατέχω. ἑλῶ, ἐλάσω.

and ſo in ſeveral other words. *Heſychius* himſelf is ſuppoſed to have lived at the latter end of the fifth, or the beginning of the ſixth century. But tho' the uſe of theſe marks was not univerſal in the centuries immediately before and after Chriſt, yet it was general enough to be known by all ſcholars; and therefore we cannot be ſurprized to find one ſo early as *Gellius* ſpeaking of them. "Quas Græci προσῳ-
"δίας dicunt, eas *veteres docti* tum notas
"vocum, tum moderamenta, tum accen-
"tiunculas, tum voculationes appella-
"abant.*." Much leſs can we wonder at *Demetrius Triclinius*, ſo many ages after, in a preface to *Ariſtophanes*, ſpeaking of the invention of them in the following manner: || Thoſe ancients, who wrote on "grammatical

* Lib. xiii. c 6. *Gellius* lived about thirty years after *Quinctilian*. In *Quinctilian*, I know not that the Greek marks of accentuation are mentioned, tho' the accents themſelves are, "*Tenores* (quos quidem ab antiquis dictos
"*tonores* comperi, ut videlicet declinato Græcis verbo, qui
"τόνες dicunt) vel *accentus*, quas Græci προσῳδίας vo-
"cant" lib. i. cap. 5.

|| Οἱ παλαι τὰ περὶ γραμματικῆς συνταξάμενοι, σημεῖά τινα σοφῶς ἐπινοήσαντες παρεδώκασιν, ἐξ ὧν τήν τε δύναμιν καὶ τὴν, ὡς ἂν εἴποι τις, ποιότητα τῶν συλλαβῶν καὶ τὴν προφορὰν διαγινώσκειν ἔχοιμεν. συλλαβῶν δὲ
μοι

" grammatical ſubjects, wiſely invented " and delivered down certain marks, by " which we might know the power and " quality of ſyllables, and diſtinguiſh the " true pronunciation of them. I mean " ſyllables, not letters; for letters, taken " ſingly, partake not of this peculiar qua- " lity: but compounded and united with " each other, and thus conſtituting ſylla- " bles, they have certain powers and pro- " perties. Scholars therefore invented va- " rious ſigns: I mean tones, ſpirits, and " the like; which they called accents, as " conducive to the eſtabliſhment of muſi- " cal and common pronunciation." *Mont-faucon* in his *Palæographia* ſays there is no appearance of theſe marks in MSS. earlier than the ſeventh century, and that in MSS. of the ſeventh and eighth they are frequently miſplaced, and often entirely omitted. In ſome MSS. of the eighth and

μοι καὶ ὁ στοιχείων εἴρηται, ἐπειδὴ τὰ μὲν στοιχεῖα, καθ' αὑτὰ κείμενα, ἀδέμιάς τινος μετέχει δυνάμεως· συλληφθέντα δὲ καὶ οἷον ἐνωθέντα πρὸς ἄλληλα καὶ τὰς συλλαβὰς ἀποτελέσαντα, δυνάμεις τέ τινας καὶ ποιότητας ἔχει. ἐπενόησαν δὲ ἄλλα τε σημεῖα, τόνους φημὶ καὶ πνεύματα καὶ τὰ λοιπά, ἃ δὴ καὶ Προσῳδίας ὠνόμασαν, ὡς πρὸς τὴν ᾠδὴν καὶ τὴν ἐκφώνησιν τῶν συλλαβῶν συντελέσας.

ninth century, they are accurately and properly placed. The uſe of them ſeems to have been univerſal, not only among grammarians, but Greek writers in general, after the ninth century. *Baillius* declares, that he had carefully himſelf examined above eight hundred old MSS. in the library of the queen mother of France, *Catherine de Medicis*, written by Greeks ſome ages before the taking of *Conſtantinople*, and obſerved the omiſſion of theſe marks ſcarce in one. And thoſe were the very times, in which one might naturally expect more particular care would be taken by the learned Greeks to fix the pronunciation of their language. Barbariſm from the ſouth eaſt was making daily inroads upon them, and threatening them continually with more: then, according to the teſtimony of *Demetrius Triclinius* (whoſe age cannot perhaps be exactly fixed, but who is ſuppoſed certainly to have lived a long time before the ſubverſion of the Greek empire) then it was, that theſe marks were more punctually obſerved and applied. "Pronuntiationis Græcæ ſuavi-

"tas,

" tas, teſte *Demetrio Triclinio*, omnino " periiſſet, niſi eo tempore, quo Græcia " barbarie fædari cœpta eſt, notæ aliquæ, " quæ etiam poſteritati integram tradi- " diſſent, uſum familiarem ſibi vindi- " caſſent *."

After the ninth century, the uſe of theſe marks was however ſometimes miſtaken and perverted. In a very long poem of *John Tzetzes*, written in the twelfth century, they appear to have been conſidered as regarding and pointing out quantity. Almoſt the whole book of his || *Verſus Politici* is compoſed in this manner. Theſe verſes are plainly deſigned for tetrameter iambic catalectic: The following

* Baill. p. 783. apud Scot.

|| Theſe *verſus Politici* are little more than plain unadorned narratives put into verſe; a ſpecies of poetry not unknown in the time of *Dionyſius* of *Halicarnaſſus*, who ſpeaks of ſuch proſaic pieces of poetry under the title of λογοειδεια. By his account they were metrical lines compoſed on unpoetical ſubjects, in very unpoetical expreſſion, and, according to their name, *ſermoni propiora*. The *Scholiaſt* on *Hephæſtion* ſpeaking of this λογοειδης poetry, ſays, ἐστὶν ὁ πεζότερος τῇ συνθέσει, (what *Horace* calls, *muſa pedeſtris*) and that the *Verſus politici* did not differ much from the λογοειδεις, both being written ἄνευ πάθους ἢ τρόπου.

lines

* lines taken out of the firſt *Chiliad* are ſuch.

Ὅπόσον δύναιτο λαβεῖν | ἐκέλευε | χρυσίον.
Κροῖσον κινεῖ πρὸς γέλωτα βαδίσει ϗ τῇ θεᾷ.
Ὁ Ἀρτακάμας βασιλεὺς Φρυγίας τῆς μεγάλης.
Ἡρόδοτον τὸν Γύγην δὲ ποιμένα μὲν ὃ λέγει.
Ἡ Ερεχθέως Πρόκρις τε ϗ Πραξιθέας κόρη.
Ἀννίβας, ὡς Διόδωρον γράφει ϗ Δίων ἅμα.

The quantity of theſe lines the reader muſt perceive is miſerably corrupt: ſeveral ſhort ſyllables are made long, becauſe an acute is joined to them, as tho' that directed the quantity and was a mark belonging to it. And this runs through all the *Chiliads:* A blunder this exactly the ſame

* The intended metre of theſe lines is the ſame with that of the following ones;

Ὡς ἡδὺ καὶ | νοῖς πράγμασιν | ϗ δεξίοις | ὁμιλῶν,
Καὶ τῶν καθεστώτων νόμων ὑπερφρονεῖν δύνασθαι.
Ariſtoph.

Nam ſi remittent quippiam Philumenæ dolores
Quot commodas res attuli? quot autem ademi curas? Ter.
I'll climb the froſty mountains high, and there I'll coin the weather,
I'll tear the rainbow from the ſky, and tye both ends together.

with

with that committed in many of our ſchools, where the ſign of an acute, on whatever ſyllable it appears, is conſidered as denoting § the ſtreſs of a long quantity to be given to that ſyllable.

It is however certain, that tho' *Tzetzes* gave into this miſtake, and accordingly regulated his metre in thoſe verſes by a vicious quantity, yet he did it wilfully and knowingly: he was at the ſame time well acquainted with the true ancient quantity, independent of accent, tho' joined with it: as clearly appears in thoſe Iam-

§ The miſapplication of the Greek accentual mark very early followed words into the Latin language, and corrupted their pronunciation there in the time of *Auſonius*, who makes *idola* from εἴδωλα, and *eremus* from ἔρημος dactyls. We likewiſe pronounce *St. Helēna* from Ἑλένη, and *idēa* from ἰδέα: theſe two words are probably of a like kind with *philoſophia*, *proſodia*, mentioned in a former chapter by *Melanchthon*; that is, words that in paſſing into the Roman language carried their acute with them, and retained it on the penultima, tho' the Latin method of accentuation would naturally have carried it back to the antepenultima. Several of this ſort are mentioned by *Aldus* in the vocabulary prefixed to *Statius*, and by *Servius* in many parts of his notes on Virgil. Now, wherever we find a Latin acute, to that in our Engliſh pronunciation we commonly annex a long time, as will be conſidered more fully in another place. And thus we come to pronounce theſe words *Helēna*, *idēa*.

bics

bics of his at the end of the eleventh *Chiliad*, written according to the old rules of good metre, beginning thus,

Τὰς τῆς ἄνω νῦν Μυσίας ὄρες μάθε,

and ending

Λέγων γὰρ ἕν τι μυρία παρατρέχει.

The ſame regard for due quantity is ſeen in a long poem of Iambics by the ſame author at the end of his thirteenth *Chiliad*, περὶ παίδων ἀγωγῆς: in a ſhort poem of Hexameters, and that followed by another of Iambics. What is very particular, and at the ſame time a ſtrong proof of what I have ſaid above of *Tzetzes'* being acquainted with true quantity diſtinct from accent, tho' in ſo many verſes he has vitiated the one by the miſapplication of the other, is, that in ſome introductory verſes prefixed to his poem *de liberis inſtituendis*, he ſpeaks with diſapprobation and contempt of that corrupt practice, which then prevailed, of making the accent direct the metre. Such metre he calls the metre

FH
MVSEVM
BRITANNICVM

metre of a *mean*, *ſtrolling*, *vulgar* muſe, * μέσης ἀγυρλίδος,

Ἢ τὴν ποδῶν εὔρυθμον ὑπηρεῖ βάσιν.
Καὶ τί γαρ ἂν τὶς τεχνικῷ γράφοι μέτρῳ
Ποδάς τε τηροῖ πανταχῆ, καὶ διχρόνους
Καὶ πάντα λεπτῶς, ὡς χρεών, ἀποξέοι,
Ἴσων δοκούντων τεχνικῶν καὶ βαρβάρων
Καὶ τῶν ἀτέχνων ὡς σοφῶν κραθμένων;
Καὶ ταῦτα ποίοις; τοῖς δοκοῦσι πανσόφοις.
Οὕτω τὸ καλὸν ἐξαπέπτη τῷ βίῳ,
Οὕτω κατεκράτησεν ἡ χυδαιότης.

He there plainly laments the barbariſm of his times, particularly in regard to the corruption of pronunciation and metre. What that was owing to, is evident from his own copious ſpecimen of it in his Chiliads, where the true quantity is deſtroyed

* *Muſæ circulaticis,*
Quæ pedum concinnum non ſervat greſſum.
Quid vero quiſpiam artificioſo ſcriberet metro,
Pedeſque ſervaret ubique, et ancipites
Et omnia ſubtiliter, prout deceat, limaret,
Cum æquali in honore ſint artificioſa et barbara,
Et indocta velut docta dominentur?
Et hæc quibus? iis qui videntur ſapientiſſimi.
Sic quod honeſtum eſt evanuit ex vita,
Sic ubique valuit vulgaris inſcitia.

by the abuſe of accent, agreeably to a miſtaken opinion, that an elevated ſyllable was of courſe a long one. This however, tho' an abuſe of accents, ſhews they were then uſed, and fell on the ſame ſyllables, on which they are now placed; and ſhews likewiſe that their true uſe was not inconſiſtent with right quantity, becauſe the ſame *Tzetzes* in his Trimeter Iambics and Hexameters, has duly obſerved the latter tho' joined with the former.

This vulgar abuſe of accent, and the ſenſe which the intelligent and learned had of this corruption, in the twelfth century, agrees nearly with the account of the Greek tongue three hundred years afterwards given by *Philelphus*, who in the fifteenth century was at *Conſtantinople*, and ſeems to have made very particular enquiries into the ſtate of the language and pronunciation there. In a letter to *Peter Perleo* in 1441, twelve years before the taking of that city by the Turks, he ſays, " that tho' he took pains to get what in-
" formation he could in regard to their
" language,

" language, from the ſchool-maſters there, " he could meet with nothing ſatisfactory " from them." But tho' he deſcribes the depraved ſtate of the Greek tongue among the common * inhabitants of that city, he tells his friend, that it ſtill retained its ancient purity among perſons || of higher rank and learning, who uſe (ſays he) the

* In a letter written about two years before the taking of Conſtantinople, he ſpeaks of " linguam vulgarem " eam, quæ et à plebe erat depravata atque corrupta ob " peregrinorum mercatorumque multitudinem, qui quo- " tidie Conſtantinopolim confluebant, in urbemque re- " cepti incolæ, Græciſque admixti, locutionem optimam " infuſcarunt inquinaruntque." Apud *Hodium de Græc. illuſtr.* p, 188.

|| Græci, quibus lingua depravata non ſit, et quos ipſi tum ſequimur, tum imitamur, ita loquuntur vulgo hâc etiam tempeſtate, ut Ariſtophanes comicus, ut Euripides tragicus, ut oratores omnes, ut hiſtoriographi, ut philoſophi etiam ipſi, et Plato, et Ariſtoteles. Viri Aulici veterem ſermonis dignîtatem atque elegantiam retinebant: in primiſque ipſæ *nobiles mulieres*, quibus cum nullum eſſet omnino cum viris peregrinis commercium, merus ille ac purus Græcorum ſermo ſervabatur intactus. *Idem in epiſt. ann.* 1451. A pleaſing and affecting picture this of the Greek court, a year or two before its deſtruction,

The particular mention made here by *Perleo* of the women in the *Byzantine* court keeping the purity of the Greek language, agrees well with an obſervation of *Cicero* in his third book *de Oratore*, " Facilius mulieres in- " corruptam antiquitatem conſervant, quod multorum " ſermonis expertes, ea tenent ſemper quæ prima didi- " cerunt."

ſame language and ſpeak in the ſame manner at this very time, as the Greeks did eighteen hundred years ago.

As it is plain that *Tzetzes* was well acquainted with the true nature and uſe of accent, ſo it is evident, that thoſe learned Greeks, who both before and after the taking of Conſtantinople came into the weſt, and there taught their own language (ſome of whom had the care of the * firſt editions of the old Greek authors that were

* *Demetrius Chalcondyles* editor of *Suidas* at *Milan* 1499, *John Laſcaris* was employed in editions at Rome. But more particularly *Marcus Muſurus* of Crete, who, under *Leo* X. inſpected the editions of many Greek books printed by *Aldus* and *Blaſius*. *Aldus* often gratefully acknowledges the ſervices of theſe Greeks. In a dedication of his to *Muſurus*, prefixed to his *Statius*, he ſays, "Non eſt moris noſtri fraudare quenquam ſua laude: "imo decrevimus omnes, quicunque mihi vel opera, vel "inveniendis novis libris, vel commodandis raris et "emendatis codicibus, vel quocunque modo adjumento "fuerint, notos facere ſtudioſis, ut et illis debeant, ſi "mihi debent.—Atque utinam plurimos id genus ha-"beremus reipublicæ literariæ benefactores. quanquam "plurimos ſperamus futuros, non in Italia ſolum, ſed et "in *Germania* et *Galliis*, atque apud toto orbe diviſos "*Britannos*, in quibus habemus *Grocinum* ſacerdotem, et "*Thomam Linacrum* viros undecunque doctiſſimos; qui "olim *Florentiæ* ſub *Demetrio Chalcondyle*, viro clariſſimo "et græcæ facundiæ inſtauratore magnoque decore, græ-

"cis

were printed, and in them placed their accentual marks as we now find them) that they, I ſay, conſidered accent, of which in all their books they publiſhed the characters, as diſtinct from true quantity, and not inconſiſtent with it. For it is certain at that time, when they uſed theſe accentual *virgulæ*, they perfectly knew, and duly regarded the old pure quantity. This appears not only in their editions of the ancient Greek poets, the metre of which they were undoubtedly well acquainted with, but likewiſe in ſome of their own metrical compoſitions, in which the metre regulated by true quantity is as accurate as in the poems of their anceſtors two thouſand years before them. Of this the reader may ſee a proof in ſome * Iambics of *Theodore Gaza:* in an epitaph on the famous cardinal || *Beſſa-*

" cis literis incubuerunt.——Gaudeant igitur bonarum " literarum ſtudioſi. nam D. O. M, annuente, aſſiduiſque " laboribus noſtris, atque academicorum noſtrorum au- " xilio, et cæterorum bonorum doctorumque hominum, " qui bonas literas bonaſque artes propagari noſtra ætate " deſiderant, omnia ſuppeditabimus, quibus in ſummos " viros queant evadere.

* Hodius; in vitâ Gazæ. p. 58. || Id. p. 151.

rion,

rion, archbiſhop of *Nice*, written by himſelf. Likewiſe in *John Laſcaris'* epitaph, compoſed by himſelf,

Λάσκαρις ἀλλοδαπῇ γαίῃ ἐνικάτθελο, γαίην
Οὔτε λίην ξείνην, ὦ ξένε, μεμφόμενος·
Εὕρετο μειλιχίην. ἀλλ' ἄχθεται, εἴπερ Ἀχαιοῖς
Οὐδ' ἔτι χὴν χεύει παῖρὶς ἐλευθερίον.

Laſcaris externa terra jacet, haud tamen ipſi,
De gente externa quod quereretur, erat:
Nec piget hoſpitii. dolet hoc, quod Græcia natis
Amplius haud præſtat libera buſta ſuis.

I have produced theſe lines of *Laſcaris* particularly, as they appear to me pathetically expreſſive of thoſe tender emotions, naturally ariſing in the author's mind, from reflecting on the ſituation of himſelf (who was of the Greek imperial family) and of his country at the time of his death:

Hic

Hic tibi mortis erant metæ: domus alta ſub Ida,
Lyrneſi domus alta; ſolo Laurente ſepulchrum.

But to return to our argument. This pure quantity is ſeen alſo in an epigram of his prefixed to the firſt edition of the *Scholia* on *Sophocles* at Rome [1518] where he was appointed by *Leo* X. preſident of a Greek academy, inſtituted chiefly with a view of giving accurate editions of the Greek authors. Many epigrams of his are mentioned by different writers. The particular one, I here ſpeak of, may be ſeen in *Fabric. Biblioth. Græc.* lib. ii. cap. 17.

Muſurus' elegant elegiac poem prefixed to *Aldus'* edition of *Plato*, and addreſſed to * *Leo* X. for which that prince made him

* This great pontiff (whoſe character, as far as it reſpects learning, may be thus briefly given in the words of his celebrated hiſtorian *Paulus Jovius:* "ad beneficentiam, ornandamque virtutem natus educatuſque") by his own polite taſte and liberality repaired in a great meaſure that loſs, which the arts had ſuſtained from his famous

him an archbiſhop, will likewiſe prove that the admiſſion of the accentual marks, as they ſtand at preſent in our books, was not conſidered by thoſe Grecian teachers of Greek, as inconſiſtent with the quantity and rythm of that language: for they ſtrictly obſerved the quantity, and yet retained thoſe marks.

mous predeceſſor pope *Gregory*; exciting among the ſcholars of that age a moſt wonderful ſpirit of recovering ancient, and improving modern literature. Which, by opening the old treaſures of ſound knowledge, and giving a freedom and vigour to men's thoughts, did eventually, tho' not intentionally, contribute much to that great work, the reformation of the weſtern church.

Thus *Leo's* encouragement of learning was in its conſequence not more fortunate to that, than to the religious and intellectual liberties of Europe, and tended in the end to ſhake that throne, which he had adorned with a ſpirit of urbanity, polite and judicious munificence, and general humanity, beyond the example of any of his predeceſſors.

The labours of *Aldus*, favoured by the patronage of this prince, and connected with the learned Greeks of his age, are aſtoniſhing: in a preface to *Euripides*, addreſſed by him to *Demetrius Chalcondyles*, he ſays, "mille "et amplius boni alicujus autoris volumina ſingulo quo- "que menſe emittimus ex academia noſtra." We muſt not here underſtand the word *volumen* as Sir *William Temple* did, in his writings on ancient learning, to ſignify what we call *a volume*, but only a part, in a ſingle roll, of a larger work. There were not 600,000 books in the *Ptolemæan* library (as Sir *William* ſtates the number) becauſe there were 600,000 volumes.

That

That theſe Greeks did not look upon προσῳδία and its notations as affecting quantity, I am certain likewiſe from the manner in which theſe things are treated by them in their grammars, * wherein they are conſtantly kept diſtinct.

Thoſe great and deſerving men, who came out of Greece into Italy in the thir-

* They generally diſtinguiſh them, as *Theodore Gaza* has done in the following parts of his third book: at the beginning of which he recounts the ſeveral particulars, in which a perſon might ſpeak or write improperly: βαρβαρίζων τίς ἐλέγχεται, ἢ ἐνδείᾳ. ἢ πλεονάσμῳ, ἢ ἐναλλαγῇ, ἢ χρόνῳ, ἢ προσῳδίᾳ, ἢ γραφῇ

Ὅρος προσῳδίας· προσῳδία μὲν ἔν ἐσι τάσις ποιά τις φωνῆς ἐγγραμμάτῳ πρὸς εὐφωνίαν τοῦ ὅλου λόγου. Afterwards he ſays, ἔσι δὲ τόνος, ἐπίτασις ἢ ἄνεσις, ἢ μεσότης, συλλαβῶν εὐφωνίαν ἔχουσα. ἢ μὲν γὰρ ὀξεῖα τὸ ἐπιτεταμένον ἔχει τοῦ φθόγγου, ἡ δὲ βαρεῖα τὸ ἀνειμένον· ἡ δὲ περισπωμένη τὸ μέσον.

Χρόνος δὲ ἔκτασις ἢ συστολὴ φωνήεντος. ἐκτείνεται μὲν γὰρ τῇ μακρᾷ· συστέλλεται δὲ τῇ βραχείᾳ.

Theſe words of *Gaza* are the very ſame that *Ariſtotle* and *Ariſtoxenus* uſed 1800, and *Dionyſius* of *Halicarnaſſus* 1500 years before him. The firſt ſentence of *Gaza*, here cited, agrees with *Diomedes'* account of *Solœciſmus*; qui "fit modis generalibus decem et quatuor; immutatione "generum, caſuum, numerorum, perſonarum, temporum "——— per geminationem abnuendi, per accentus, "per &c.———immutatio accentus; ut ſi, *Poſt*, adver-"bium cum gravi pronuncietur accentu, erit præpoſitio; "ſi acuto, erit adverbium, ut *longo poſt tempore veni*."— And ſhortly after in the ſame page; "Tenor, quem Græ-"ci τάσιν aut προσῳδίαν dicunt, in flexibus vocis ſervan-"dus eſt. Nam quædam acuto tenore, pleraque gravi, "alia flexu deſiderant enunciari." *Diomed.* lib ii.

T teenth,

teenth, fourteenth, fifteenth, and beginning of the ſixteenth century, and reſtored the Grecian language which had been loſt in the weſt for ſeveral ages; whoſe names and memories ought to be dear to every ingenuous admirer of that excellent language; have ſtrangely been repreſented by ſome diſputants (merely to ſupport a favorite ſyſtem) as low, ignorant perſons, unacquainted with the purity of that tongue, which they profeſſed to teach, uſing themſelves a barbarous language and pronunciation; and put in ſhort on a level with the illiterate prieſts of the *Archipelago*, or ſuch ſtrolling Greeks, as *Rutgerſius* gives a ridiculous deſcription of in his ſecond book of *Variæ Lectiones*. At other times they are repreſented as men of ſome knowledge indeed, but of great pride, avarice, and diſhoneſty, who knew better perhaps than they taught, but in order to raiſe their character and ſtipends, wilfully perverted the real propriety of their language, in order to make the attainment of it more * tedious and difficult to their

* Vid. *Adoph. Mekerchi* tract. de veteri et recta pronun. ling. Gr. p. 21.

ſcholars;

ſcholars; who might thereby think more highly of their maſters ſagacity in explaining ſo intricate a thing to them, and be more ready to reward their great learning and trouble with extraordinary liberality. The former of theſe repreſentations is at preſent clearly contradicted by fact: it is by no means certain that they all uſed, even in common diſcourſe that barbarous language, the modern Greek, which is objected to them. From *Peter Perleo*'s account of the learned men in *Conſtantinople* juſt before the taking of that city, we have good reaſon to think the language of ſcholars was far from being corrupt. But whatever might be the vernacular tongue, eſpecially of thoſe who were natives of the ſouthern provinces of the Greek empire, they indiſputably knew what was ancient Greek. How came they to write ſuch good grammars, prefaces to editions of Greek authors, occaſionally good verſes, and many other literary pieces, ſome of which, in point of propriety of language, would not have diſgraced their anceſtors ſixteen hundred or two

thouſand years before them? They may be invidiouſly called *Græculi*, *Græcanici*, *Semi-Barbari*, *Græco-Turcæ*, *Romano-Helleniſtæ*, to vilify and ſink their characters. But theſe are only words againſt facts. Their induſtry, their knowledge, and in many of them their taſte and genius entitle them to far different appellations. They were indeed ſurrounded, and perſecuted by barbariſm, but ſeem not to have been tainted with a mixture of it. Their literature, notwithſtanding the pollution with which it was threatened, eſcaped with purity:

Doris amara ſuam non intermiſcuit undam.

As for the latter repreſentation of their manners and general character, there is ſomething ſo uncharitable, ſo illiberal and unworthy a ſcholar in this imputation, at the ſame time ſo baſe and ungrateful towards theſe Greek teachers, that it muſt raiſe ſome indignation in a good mind, to find learned

ed men, in arguing againſt what they think corruptions of pure Greek, attribute them to theſe unfortunate ſcholars, and ſo turn that little Greek knowledge they have, againſt thoſe very perſons, from whom alone they originally derived it *.

* A brief account of theſe illuſtrious Greeks is thus given by *Morhofius* in his *Polyhiſtor.* p. 777. "Nimirum "erat inter novem exules è Græcia Romam profugos, "qui præcipue Græcas literas in occidentem et ſeptem- "trionem intulerunt. Sunt vero illi, *Beſſario Cardinalis*, "*Emanuel Chryſoloras*, *Demetrius Chalcondylas* (tot egregiis "diſcipulis clarus, *Leon. Aretino*, *Franc. Barbaro*, *Fr.* "*Philelpho*, *Bapt. Guarino*, et *Poggio Florentino*) *Theod.* "*Gaza*, *Joh Argyropulus*, *Georgius Trapezuntius*, *Marc.* "*Muſurus*, *Michael Marullus*, et *John Laſcaris*: qui po- "ſtremus ex illuſtri *Laſcarina* Imperatorum familia oriun- "dus, *Medicæam* Bibliothecam inſigni Græcorum codi- "cum theſauro ditavit; cum Legatus à *Laurentio Medicæo* "Conſtantinopolin ad *Bajazetem* miſſus omnes Græciæ "bibliothecas ſcrutaretur. Eodem *Laſcare* auctore *Leo* "X. Pontifex Romanus (*Laurentii Medicæi* filius) ipſam "propemodum Græciam in Italiam quaſi in novam co- "loniam deduxit. Pueros enim ex tota Græcia, in qui- "bus vis ingenii et bona indoles ineſſe videbatur, cum "ſuis præceptoribus, Romam evocavit, ut linguam Ro- "mani ſuam ipſis commodius traderent, viciſſimque "ſuam illi Romanis. Addendus vero his novem Græcis "*Antonius Eparchus* eſt, Corcyrenſis, qui ſuperiore ſæculo "per aliquot annos Venetiis Græcas literas docuit, pro- "ſecutuſque eſt Elegiacis verſibus ruinam Conſtantino- "polis: demum Corcyram regreſſus, inter ſuorum lite- "ratos conſenuit; is quoque centum codices Græcos "ſecum attulit vanum, Imperatori *Carolo* V. et *Franciſco* I. "Galliarum regi, oblatos. Præterea è Græcis, quibus "Græca eruditio multum debet, *Hieronymus Spartiata*, "necnon *Franciſcus Portus*, Cretenſis, et *Æmilius Franciſci* "filius,

The only thing, in which ſome of theſe Greeks ſeemed to want a truly judicious diſcernment, is, that they affected to depreciate *Cicero*'s writings (tho' others among them tranſlated parts of them into Greek.) But this perhaps did not proceed from want of taſte for ſuch excellent compoſitions, and may not improbably be accounted for by a general national prejudice, which there ſeems to have been thro' all ages among the Greeks againſt

" filius, memorandi ſunt, omnes laborioſiſſimi: ut et " *Nicolaus* et *Zacharias Calliergi*, Cretenſes ibidem, quo- " rum utrique curam impreſſi primo *Magni Etymologici*: " poſteriori inſuper collectionem Scholiorum Theocriti " debemus." *Morhoff* might have mentioned ſeveral other editions of *Zachary Calliergus*, as the *Pindar* with *Scholia* in 1515, and *Phavorinus*' *Lexicon* in 1523, with other books.

On the ſubverſion of the Greek empire there were ſeveral mean illiterate Greeks ſcattered over the weſt and north of Europe. Theſe being ſometimes accidentally met with by the ſcholars of Germany and our own country, and appearing, as they really were, low ignorant perſons, raiſed in ſtrangers an unfavourable opinion of the Greek refugees in general. Accordingly we find ſome writers of Germany and England ſpeaking of the exiled Greeks with great contempt: while thoſe of France and Italy, who by their ſituation were acquainted with the real characters of thoſe illuſtrious men, mentioned above by *Morhoff*, hold them in the higheſt eſtimation.

that

that great Roman, Dr. *Middleton* obſerves, that *Dio Caſſius*'s ſpleen and malignity againſt him might ariſe from a Grecian's envy to a man, who for arts and eloquence was thought to * eclipſe the fame of Greece. *Cicero* is known likewiſe to have

* Among the Romans themſelves *Cicero*'s character was not at firſt properly treated. He is never mentioned by *Horace* or *Virgil*: tho' the latter had an opportunity of doing it with honour in a part of his poem, that could hardly fail of bringing *Cicero* to his mind, where he is deſcribing the ſhining qualities of his countrymen, compared with thoſe of other nations;

Tu regere imperio populos, Romane, memento:
Hæ tibi erunt artes: pacique imponere morem,
Parcere ſubjectis et debellare ſuperbos.

Here was a fair occaſion of aſſerting the literary character of his country: but he gives it up, and rather than do juſtice to *Cicero*'s character, which he could not but hold in the higheſt eſtimation, he chooſes to do an injuſtice to *Rome* itſelf by yielding the ſuperiority of eloquence to others:

Excudent alii ſpirantia mollius æra:
Orabunt cauſas *melius, cælique meatus*
Deſcribent radio &c.——

This ſilence, which itſelf is a great injuſtice to ſo extraordinary a man, Dr. *Middleton* well accounts for, by ſhewing that his name could not but be obnoxious to the court of *Auguſtus*, and the very mention of it be a ſatire on a prince who was ſo infamouſly concerned in his deſtruction. As this court prejudice ſubſided, his character roſe: and following Roman writers ſeem to pride themſelves in their illuſtrious countryman, and to be fond of conſidering him in a comparative view with the Greeks. "Marcus Cicero (ſays *Paterculus*) ut vita clarus, ita in-

"genio

have provoked this enmity of the Greeks againſt him, by taking every opportunity throughout his * works, of drawing a compariſon between the abilities and genius of his own countrymen, and of the Greeks: the latter of whom he allows to

" genio maximus, qui effecit, ne quorum arma vicera-
" mus, eorum ingenio vinceremur." And *Pliny*, " Fa-
" cundiæ Latiarumque literarum parens—omnium tri-
" umphorum lauream adepte majorem, quanto plus eſt
" ingenii Romani terminos in tantum promoviſſe, quam
" imperii." Hiſt 7. 30. Another ſays, " Demoſthenes
" tibi præripuit, ne eſſes primus orator; tu illi, ne ſolus."
Apud *Hieronym.* Life of Cic. ſect. laſt.

* In many parts of his writings he ſpeaks with ſome contempt of the Greeks. " Græcorum doctrina perri-
" dicula." *de Orat.* " Græci fallaces et leves, et diu-
" turna ſervitute ad nimiam aſſentationem eruditi. Græci
" omnes vias pecuniæ norunt, omnia pecuniæ cauſa fa-
" ciunt. Græcorum familiaritates parum fideles ſunt.
" *ad Qu. fratr.* Homo levitate Græcus, crudelitate Bar-
" barus. *pro Flac.* Græcorum luxuria et levitas. *ibid.*
" Quid mihi, inquit Craſſus, tanquam alicui Græculo
" otioſo et loquaci quæſtiunculam ponitis? *de Orat.*
" Verbi enim controverſia tamdiu torquet Græculos, ho-
" mines contentionis cupidiores quam veritatis." *ibid.*
Many other expreſſions of this kind are ſcattered up and down *Cicero*'s works: who yet probably did not mean to reflect on the Greeks in general, but thoſe of a particular profeſſion or character, whom his ſubject brought to his thoughts. In his orations, reflections of this kind might be thrown out to invalidate the credit of an evidence. In his rhetorical, and philoſophical dialogues, the perſon who ſpeaks, introduces ſeveral things, to ſerve his own purpoſe, very foreign from *Cicero*'s own ſentiments. But perhaps his Greek readers did not always make theſe diſtinctions, and applied to themſelves, what was not

have quicker inventive talents than the Romans, but to be inferior to them in ſolidity and real ſtrength of parts. In anſwer to theſe compariſons of *Cicero*, it has been remarked, that *Plutarch* ſeems to have written his lives partly with a view to confute, what *Tully* has endeavoured to prove in almoſt all his prefaces, the ſuperiority of the Romans over the Greeks; and, for this end, to have choſe out the moſt artful parallels. Some ſuch national ſpirit might operate in *Demetrius Chalcondyles* againſt *Cicero*'s works. It can hardly be any other way explained, how ſome of theſe latter Greeks, who had a reliſh, in common with all other men of taſte and diſcernment, for the other good Roman writers, ſhould yet ſo particularly except to *Cicero*. But ſo the fact was. And the ſame ſpirit was transfuſed into ſome of

not intended as a national cenſure when it came from *Cicero*'s pen. Certain it is, that in many places he ſpeaks very impartially and honourably of them, as men from whom the Romans received "philoſophiam et "omnes ingenuas diſciplinas." *de Fin.* There are ſeveral paſſages of this kind in his writings. But a ſingle cenſure will by ſome perſons be remembered long after a hundred compliments are forgot.

their ſcholars; among whom was our learned countryman *Linacer*, phyſician to *Henry* VIII. who was for ſome time a ſtudent under *Cholcondyles* at *Florence*, and appeared afterwards among the foremoſt of the *Anti-Ciceroniani*. And yet, what is very particular in *Linacer*, tho' his profeſſions were againſt *Cicero*, his practice was with him; and his books *de Latini ſermonis ſtructura* have more examples of proper and beautiful diction from *Cicero* than from any other Roman writer.

As many parts of the literary hiſtory of theſe times ſerve to illuſtrate ſome characters, the vindication of which is much connected with my argument; the reader will, I hope, on that account conſider, what has been here introduced on that ſubject, as leſs foreign and digreſſive.

What has been ſaid of thoſe Greek exiles retaining and uſing the accentual marks, may be ſaid likewiſe of thoſe very learned and eminent men of *Italy*, *France*, and *Germany*, in the ſixteenth and ſeventeenth

teenth century, the ſucceſſors of thoſe Greeks above-mentioned, in ſpreading the knowledge of that incomparable language over the weſt; who by their lexicons, commentaries, and editions of ancient authors, have ſmoothed the ruggedneſs of the road to ancient literature, and done poſterity a ſervice, which is ill repaid by ſome perſons at preſent in diſputing their authority, and queſtioning the propriety of the means made uſe of by them to convey to the world the knowledge of that language in all its purity. But let us not haſtily and inconſiderately reject, what they, our ſuperiors in Greek knowledge, have carefully and faithfully adjuſted for us:

tu ne ſtudio diſpôſta fideli,
Intellecta prius quam ſint, contempta relinquas.

CHAP. VII.

The popular objection conſidered againſt the preſent accentual marks, on account of their inconſiſtency with true quantity. The miſconſtruction and errors of Dr G. *noted. The true nature of the acute tone ſtated and explained.*

I HAVE above allowed the uſe of theſe marks, according to the modern ſyſtem (as it is invidiouſly called) as not being injurious to quantity. But a heavy charge is brought on this head againſt the *virgulæ*, for corrupting it; the acute cauſing any ſhort ſyllable, on which it falls, to be pronounced long by thoſe who attend to theſe *apices*, and regulate their reading by them. I acknowledge the fact, and am ſorry for this abuſe of the acute; but think it unreaſonable that an imputation brought againſt the abuſe of any thing ſhould be fixed on the thing itſelf, and the proper

uſe

uſe of it. This abuſe is entirely our own, owing to the nature of our Engliſh pronunciation. But Dr. G. goes farther, and ſays, that the acute, not only in our practice and application of it, but in its own nature and univerſal practice gives length to a ſound. He here ſpeaks out plainly, and freely declares (what I find to be the real ground of many perſons objections to accentual marks) that he looks upon the power of an acute and long quantity to be the ſame; that he has in ſhort confounded in his mind the ideas of theſe two very diſtinct things. Which confuſion has occaſioned numberleſs errors and abſurdities both in his writings and thoſe of others on this ſubject. He aſſerts then, "that * it "cannot be ſaid, that accents only denote "an elevation of the voice. For no ſuch "elevation can ſubſiſt and be made ſenſi-"ble in pronouncing, whatever may be "done otherwiſe in ſinging, without ſome "ſtreſs or pauſe, which is always able to "make a ſhort ſyllable long." In anſwer to this, I will allow that ſuch an elevation

* Treatiſe againſt Greek accents, p, 62.

doth

doth not commonly ſubſiſt in the Engliſh pronunciation without a prolongation too. But I affirm, that it hath ſubſiſted; and doth ſubſiſt at preſent in the voice of the Scots, and of many weſt-country perſons in England. It did moſt indiſputably ſubſiſt in the Roman pronunciation, except Dr. G's authority is to ſuperſede and overpower *Quinctilian*'s. Let us try this caſe in ſome particular word between theſe two grammarians. We will take the word *ămas*. *Quinctilian* tells me in as clear a manner as poſſible, that the penultima is here acuted: Dr. G. ſays, that an acute lengthens as well as elevates; conſequently that the former ſyllable of *ămas* is long. But that it was really ſhort and always pronounced ſo by the Romans, I have the ſtrongeſt evidence ſuch a thing is capable of, from the concurrent uſage of the beſt Roman authors, who wrote in metre. This proof of the actual conſiſtency of an acute with a ſhort ſyllable, drawn from the cleareſt and moſt undoubted authority, is ſurely concluſive againſt the Doctor's

aſſertion

aſſertion concerning the ſtreſs and nature of the acute.

Again; let us try this in a Greek inſtance, and take the words λέγε, λέλογε, λέλογότα. We are aſſured that each of theſe ſyllables was a ſhort one, pronounced by the old Greeks with a meaſure of time leſs than that of long ſyllables in words joined with theſe in a ſentence. We are aſſured likewiſe by *Cicero*, *Quinctilian*, and Dr. G. that one of the ſyllables in each of theſe words is elevated. Place this neceſſary acute on what ſyllable you pleaſe, you muſt join it with a ſhort one. Conſequently, an acute accent is as conſiſtent with a ſhort time, as with a long one. What then, if ὦν and ὂν are accented in the ſame manner?—Why may they not be ſo, as well as *és* and *éſt*, or as the firſt ſyllables of *prā'vis* and *bŏ'nis?* That this is not readily conſiſtent in our practice, I allow. But what is that to the real exiſtence and nature of the thing itſelf? An argument drawn from our own practical inexperience of a thing againſt its poſſible exiſtence,

exiſtence, is too trifling to be refuted. A Weſt-indian's argument againſt froſt and ſnow, as impoſſible and unnatural, is of this kind *.

But let us hear the Doctor's reaſoning on this head, and ſee on what learned authority this extraordinary poſition of his, concerning the nature of an acute, is grounded. "Every accent (ſays he) if it "is any thing, muſt give ſome ſtreſs to "the ſyllable, upon which it is placed: "and every ſtreſs, that is laid upon a "ſyllable, muſt neceſſarily give ſome ex-"tent to it. For every elevation of the "voice implieth time, and time is quan-"tity." And theſe propoſitions he ſtrengthens by a paſſage from a Greek MS. in the

* However trifling many arguments, founded on practical inexperience, are in their own nature, yet they have miſled numberleſs perſons in diſcuſſing ſubjects, not only ſuch as our preſent, but the moſt important to mankind, thoſe of a moral and religious kind. For (to borrow the words of a ſenſible and ingenious modern author) "there is an air of plauſibility which accompanies vulgar "reaſonings and notions taken from the beaten circle of "ordinary experience, that is admirably ſuited to the "narrow capacities of ſome, and to the lazineſs of "others."

king's

king's library. ὅτε χρόνος χωρὶς τόνου εὑρίσκεται, ὅτε τόνος χωρὶς χρόνου. Now, in anſwer to this doctrine of his founded on a MS. fragment, is every time a long time, and is every quantity a long quantity? or does χρόνος ſignify a long time any more than a ſhort one? if it does not, this far fetched teſtimony proves nothing for our author's purpoſe. And indeed, χρόνος ſignifies no particular meaſure of time, but expreſſes the general abſtract idea of it, and will ſignify either a long or ſhort meaſure according to the qualifying word with which it is joined. Thus much for his interpretation of the latter part of this anonymous ſentence. Let us examine now the former, ὅτε χρόνος χωρὶς τόνου εὑρίσκεται, which he underſtands thus, "that no long time is "found without an accent." We will allow him here his own conſtruction; and ſee what will be the conſequence. In the word ἀνθρώπων we have three long times, and according to our author's expoſition of his fragment, they are all three to be accented. And *Dionyſius* therefore, *Cicero*, and *Quinctilian* are miſtaken, when they

ſay, as they do very expreſsly, "that no one word can have more than one accent."— But, not to trouble the reader any farther with a criticiſm on this ſentence, the meaning of it is no more than ſimply this, "that "accent and quantity go together." Which I readily allow, and which in truth is the very thing, I have endeavoured fully to explain, and have largely inſiſted on in the beginning of this eſſay.

But the Doctor has another paſſage from *Dionyſius Thrax*, which he thinks declares that "a tone or accent giveth a greater "extent or quantity. τόνῳ πρὸς ὃν ἄδομεν, "καὶ τὴν φωνὴν εὐρύτεραν ποιοῦμεν." If *Dionyſius* had here ſaid φωνὴν μακρότεραν inſtead of εὐρύτεραν, it might have been ſome confirmation of the Dr's. aſſertion. But 'till it can be ſhewn, that εὐρὺς *wide* or *broad*, and μακρὸς *long*, are the ſame, the citation proves nothing in favor of his argument. The truth is, εὐρύτης relates to a meaſure of the voice, totally diſtinct from the height and length of it, tho' joined with them both, as hath been ſhewn above

in

in my firſt chapter, and may be ſeen explained more fully in *Scaliger*'s book there referred to. This therefore by no means diſproves the conſiſtency of an acute tone with a ſhort time.

The poſſibility and real exiſtence of an acute and ſhort quantity together is remarked in the Welch language, as may be ſeen in ſome annotations, relating to the pronunciation of it, in Biſhop *Gibſon*'s edition of *Cambden*'s *Britannia*, communicated to him by Mr. *Lhyyd:* they are there prefixed to the account of South-Wales; among which is a mark given, ſhewing *the accent only on a ſhort vowel* *.

I am certain from the teſtimony and authority of *Terentianus Maurus*, that

* There is a paſſage in *Diomedes* on this head, which is, I believe, corrupted. Not that I deſire to alter it, in order to bring it to my purpoſe, for it equally favours that, whether it is altered or ſtands as it does at preſent. "Sunt vero tres, acutus, gravis, et qui ex duobus factus "eſt, circumflexus. Ex his acutus in correptis ſemper, "interdum productis ſyllabis verſatur." I ſuſpect, and am almoſt certain that the negation is omitted in the former part of this ſentence, and that it ſhould be read "acutus in correptis *non* ſemper."

the word Σωκρατην was accented by the Greeks in the ſame manner in which it appears at preſent in our common Greek copies. " When I pronounce, ſays he, " the word *'Appulos*, there are two times " in the ἄρσις or elevated ſyllable: a Greek " in pronouncing Σω̄κρᾰ́τη̄ν will place the " two times in the θέσις, or ſyllable with " the grave," conſequently the ſhort ſyllable here has the ἄρσις, *i. e.* is acuted.

Rōmŭlōs ſi nominemus, āppŭlōs aut Dōrĭcōs:
Seſquiplo metimur iſtum, quinque nam ſunt tempora:
Nunc duo ante, tria ſequuntur, nunc tribus reddes duo,
Italum ſi quando mutat Graius accentus ſonum:
'Appulos *nam quando dico, tunc in* ἄρσει *ſunt duo,*
Σω̄κρᾰ́τη̄ν *Graius loquendo reddet in* θέσει *duo* *.

Part of *Terentianus*' plan in his metrical

* Apud *Putſchium* p. 2414.

eſſay

eſſay on metre was, according to his own words,

——*quo probarem planius,*
Et ſimul quam multa Græcis noſtra non reſpondeant,
Quæque reſpondent, ab ipſis nobis eſſe tradita.

In regard to the acute, even when it is joined with a long ſyllable, as in *contēmnit*, tho' the duration of the ſound be long, the power and effect of the acute is ſhort and * quick to the ſenſe, occaſioned by a high note ſucceeding a low one, or riſing above

* The word ὀξὺς throughout the Greek language implies quickneſs, as *acutus* does likewiſe through the Latin. "ὀξὺ καὶ βαρύ, ſays Suidas, are metaphorically applied to "hearing. In touching we call that ὀξύ, which operates "inſtantly: as we ſay a ſword is ὀξύ, ὅτι ταχέως κινεῖ; "and we call it dull or blunt, ἀμβλύ, when it acts ſlowly, ἐ κινεῖ ἀλλ' ὠθεῖ. So in regard to ſounds, we "call that ὀξὺν φθόγον, τὸν ΤΑΧΕΩΣ παραγινόμενον ἐπὶ "τὴν αἴσθησιν, καὶ ταχέως ἀποπαυόμενον βαρὺν δὲ, τὸν "ἀνάλογον τῷ ἀμβλεῖ, τὸν βραδέως παραγινόμενον ἐπὶ "τὴν αἴσθησιν. As the ſtrings of inſtruments, αἱ τεταμέναι μᾶλλον, οἷον ἡ νεάτη, yield a ſharper ſound (φθόγγον ὀξύτερον) than thoſe ſtrings that are leſs ſtrained, as "is the ὑπάτη For the higheſt νεάτη, on being touched, "ſtriking the air ταχέως διὰ τὴν τάσιν, ὀξύτατον ποιεῖ "τὸν φθόγγον, καὶ ἐν ὀλίγῳ μὲν χρόνῳ ἐποίησε τοῦτο."

Nothing

above the grave tone of voice; the perception of which tranſition is ſudden and inſtantaneous, before the continuance of the

Nothing can be more clear and ſatisfactory than this account, given here by *Suidas*, of ὀξὺς applied to ſound. But we ſhall find that in its general ſignification the idea of *quickneſs* is conveyed. *Euſtathius* on ὀξὺν ἔρη (*Iliad.* β. v. 440) explains it ὀξὺς ὁ τοιοῦτος ἔρης, ἐ μόνον διὰ τὸ ταχὺ θανατῶν, ἔτι δὲ καὶ διὰ τὸ θυμικόν. So on ὀξὺν ἔρπα (Il. λ. v. 835.) ὀξὺς ἔρης ἢ ὁ ταχὺς, ἢ ὁ τμητικός· ἐκ μεταφορᾶς τῶν ὀξέων βελῶν· ἢ ὁ ἐνθουσιώδης· ὀξεῖς τε γὰρ λέγονται οἱ θυμικώτεροι [θυμικ" what we call paſſionate, haſty men] On λάζη, (Il. φ. v. 180.) ὀξυλοβῶ ῥῆμα, ταχέως ἀκέω. On ὀξὺς ἔρης, (Il. π. v. 330.) ὁ ταχὺς πόλεμος καὶ σφοδρός. Moſt of theſe explanations of *Euſtathius* are tranſcribed by *Phavorinus* into his lexicon. *Plato de leg.* uſes ὀξὺς πρὸς αἴσθησιν to expreſs a perſon of quick ſenſibility; the ſame writer in Phæd. ὄψις γὰρ ἡμῖν ὀξυτάτη τῶν διὰ τοῦ σώματος ἔρχεται αἰσθήσεων, which *Cicero* in his 2. *de Fin.* tranſlates "Oculorum, inquit Plato, eſt in nobis ſenſus acerrimus." *Ariſtotle* in his 2. *Rhetor* obſerving that the deſires and paſſions of children are quick and violent, but not laſting, ſays, καὶ σφόδρα μὲν ἐπιθυμοῦσι, ταχὺ δὲ παύονται· αἱ γὰρ ἐπιθυμίαι τῶν τοιούτων ταχεῖαι, ὀξεῖαι γὰρ αἱ βουλήσεις καὶ ἐ μεγάλαι ὥσπερ αἱ τῶν καμνόντων δίψαι καὶ πεῖναι. Thus a man is ſaid to be ὀξὺς who is ready and nimble. *Thucyd.* lib. viii. διάφοροι γὰρ πλεῖστον ὄντες τὸν τρόπον, οἱ μὲν ὀξεῖς, οἱ δὲ βραδεῖς. *Plutarch* in *Camillus* uſes ὀξεῖς ἐπιτελέσαι; and in *Romulus* on one *Celer*, ἀπ' ἐκείνου τὺς ταχεῖς οἱ Ρωμαῖοι καὶ ὀξεῖς, κέλερας ὀνομάζουσι. *Cicero* likewiſe joins theſe two things together, when he ſays, "motus animi *celeres* et *acuti*." *Acutus* is continually applied to quickneſs of ſight, of underſtanding, and motion: "tam cernis *acutum*." "eſt enim homo valde *acutus* et ſagax." *Cic.* *Statius* deſcribing an active champion, ſays,

"motu Spartanus *acuto*
"Mille cavet lapſas circum ſua tempora mortes."

Ὀξυμέριμνος in the Βατρ. of *Ariſtoph*, 903. denotes quick invention.

the note is determined one way or the other, for long or ſhort. This I more clearly conceive, than I can perhaps expreſs. I can

invention. *Plato* at the beginning of his *Theætetus*, "ἀλλ' εἴτε ὀξεῖς, ὥσπερ ἔτος, καὶ ἀγχίνοοι καὶ μνήμονες, καὶ ταπολλά, καὶ πρὸς τὰς ὀργὰς ὀξυτροποί ὦσι, καὶ ἀτ[illegible]ες φέρονται, ὥσπερ τὰ ἀνερμάτιστα πλοῖα· εἴτε οἱ ἐμβριθέστεροι, νωθροί πως, &c. And agreeably to this ὀξύτης is explained by *Suidas* ταχύτης τῆς διανοίας. Critical caſes in phyſick are called ὀξέα πάθη, by the Romans "vitia præcipitia." ὀξὺ uſed adverbially ſignifies, quickly, as in *Homer*, Ὡς ἔφατ', Ὠξὺ δ' ἄκοντα Οἰλῆος ταχὺς Αἴας. And ὀξὺ is therefore explained by *Heſychius*, ταχέως, ταχυδρόμως; by *Phavorinus* ταχέως, σφοδρῶς; ὀξὺς by *Suidas*, ταχύς. This ſenſe of ὀξὺς and ὀξύτης runs through the third chap. of *Jul. Pollux Onomaſt.* lib. i. περὶ ταχέως καὶ βραδέως εἰς ἔργα. *Johan. Stobæus* in his *Eclogæ Phyſicæ*, cap. 44. *ex Plat. Timæo*, on the ſubject of ſpeech and hearing has theſe particular words to our preſent purpoſe. ἄλλως μὲν ἐν φωνὴν θῶμεν τὴν δι' ὅτων ὑπ' ἀέρος ἐγκεφάλῳ τε καὶ αἵματι μέχρι ψυχῆς πληγὴν διαδιδομένην, τελευτῶσαν δὲ περὶ τὴν τοῦ ἥπατος ἕδραν ἀκοὴν, ὅση δὲ αὐτῆς ταχεῖα ὀξεῖαν, ὅση δὲ βραδυτέρα βραδυτέραν, (f. legend. βαρυτέραν) τὴν δὲ ὁμαλὴν λεῖαν, τὴν δὲ ἐναντίαν τραχεῖαν, μεγάλην δὲ τὴν πολλὴν, ὅση δὲ ἐναντία σμίκραν. *Peter Victorius* in his *Variæ Lect.* lib. vii. c. 3. where he is conſidering *Quinctilian*'s figure μετάληψις, tranſumptio, ſays, "tropus rariſſimus, etiam improprii uſus: "Græcis tamen frequentior, qui νήσους θοὰς, ὀξείας di-"cunt. Homerus autem inſulas θοὰς, cum acutæ formæ "ſignificare vellet, vocavit hoc verſu ex xv. libro Odyſ-"ſeæ,

Ἔνθεν δ' αὖ νήσοισιν ἐπιπροέηκα θοῇσιν.

"hanc autem rationem ſecutus ille nomina immutavit, "alterumque pro altero capit, quod θοὸν et ὀξὺ ſunt συν-"ώνυμα. ὀξὺ autem Græcis non tantum oſtendit, quod "velox eſt in motu, verum etiam quod forma in tenuita-"tem acutumque porrectum eſt: quare, quod eſt huic

"συνώνυμον,

can however engage to make it perceptible to a common Engliſh ear in almoſt any Greek word, according to its preſent accentual mark.

This account, which I have here attempted to give, of the true nature and power of the acute tone, is much confirmed by what *Ariſtotle de Anima*, in his chapter περὶ ψόφου καὶ ἀκοῆς, ſays, "ἡ ὀξεῖα ἐν ὀλίγῳ κινεῖ τὴν αἴσθησιν." It may perhaps receive farther illuſtration from a paſſage of *Plutarch* in his *Quæſtiones Platonicæ*, where he is treating of ſounds in general. That author, having mentioned the harmony of ſounds, ſays: ὀξὺς μὲν γὰρ ὁ ταχὺς γίνεται, βαρὺς δὲ ὁ βραδύς· διὸ καὶ πρότερον κινοῦσι τὴν αἴσθησιν οἱ ὀξεῖς· ὅταν δὲ τούτοις ἤδη μαραινο-

"συνώνυμον, tanquam et ipſum idem penitus ſignificaret, "loco alterius poſuit."——*Strabo* in viii. lib. γεωγραφου-"μένων ejuſdem Homerici verbi eandem affert declara-"tionem, poſito namque verſu illo, addidit, ἰοὰς δ' εἴρη-"κεν τὰς ὀξείας." As it is certain that ὀξὺς with its derivatives and compounds, implies ſomething quick, in its general application throughout the Greek language, ſo in its peculiar muſical ſenſe it is univerſally uſed for a high tone, oppoſed to βαρὺς a lower tone, without any conſideration of length, thro' all the muſical writers publiſhed by *Meibomius*.

μένοις

μένοις καὶ ἀπολιγομένοις οἱ βραδεῖς ἐπιβάλλωσιν ἀρχόμενοι, τὸ κραθὲν αὐτῶν δι' ὁμοιοπαθείαν, ἡδονὴν τῇ ἀκοῇ παρέσχεν, ἣν συμφωνίαν καλοῦσιν *. This was likewiſe *Salmaſius*' idea of the acute ſound, who in his *Plinianæ exercitationes* ſpeaks thus of it: "ὀξεῖα vox "aures et auditum quaſi ſcindendo pene- "trat; ita ὀξὺς color oculos viſumque ful- "gore ſuo quaſi punctim ferit. Commu- "nicant inter ſe ſenſus proprietates ſuas, "et quod unius proprium eſt, vocibus "tranſlatis alii tribuitur. ſimiliter in voce, "quæ proprium eſt αἰσθητὸν auditus, acu- "tos et graves ſonos βαρεῖς καὶ ὀξεῖς appella- "mus,, ducta metaphora ab iis rebus, quæ "circa tactum verſantur. nam ὀξὺ et acut- "um proprie eſt quod tactum pungit et "ſtimulat; grave quod contundit et pre- "mit: ita et de voce acuta et gravi †." *Scaliger*'s idea of it exactly correſponds with the foregoing accounts of it, "ab "effectu nominarunt acutam: ferit enim "aures, quarum viribus objecta eſt: ac "ſane plus ponas ſpiritus latioris in gravi

* Plutarch. Op. Tom II. p. 1006. † In C. Jul. Solini Polyhiſt. Tom. I. p. 200.

" voce, anguſtioris autem in acuta. Quare
" et pueri acutius canunt, quorum guttur
" anguſtius eſt: et latiora craſſioraque in-
" ſtrumenta gravius ſonant."

On the whole, from every thing that I have been able to collect, from writers both antient and modern of the beſt note, in regard either to the general ſenſe of the words ὀξὺς and *acutus*, or to the particular meaning of them applied to ſound; I find firſt, that the idea of *quickneſs* is conveyed in them; and ſecondly, when referred to ſound, that extent in *length* is never implied, but in *height* only, and a quickneſs in the effect of this elevation.

CHAP.

CHAP. VIII.

The hypotheſis of Iſ. Voſſius, Henninius, Sarpedonius, *and others, erroneous. The Greek accent different in its poſition from the Roman.* Dr. Bentley's *and* Scaliger's *remarks on the Latin accent.*

BUT not only Dr. G. but *Iſaac Voſſius* conceived a wrong idea of the acute, being miſled into an opinion, that it partook of the nature of a long quantity, at leaſt was not well conſiſtent with a ſhort one. This is plainly ſeen in that paſſage of his book *de Poematum cantu*, where he complains, that the received method of accentuation corrupts the metre, and gives an inſtance of it in ſome verſes of *Homer*,

Ἠέλιός δ' ἀνόρουσε, λιπὼν περικαλλέα λίμνην,
Οὐρανὸν ἐς πολύχαλκον, ἵν' ἀθανάτοισι φανείη
Καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζείδωρον ἄρουραν.

" The accent placed in the foregoing man-
" as we now have it in our printed books
" (ſays he) ſpoils the metre: the ancients
" themſelves uſed the accent far other-
" wiſe, and placed it thus,"

Ἠελιὸς δ' ἀνορῦσε λιπὼν περικάλλεα λίμνην
Οὐρανον ἐς πολυχάλκον, ἵν' ἀθανατοῖσι φαείνῃ
Καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζειδῶρον ἄρουραν.

The reader on comparing the former method of accenting theſe verſes here cenſured by him, with the latter, adopted and recommended by him as the genuine method of the antients, will find, that the difference between them conſiſts in his tranſpoſing the acute, and transferring it from ſhort to long ſyllables, as from

Ἠέλιος δ'	—to—	Ἠελιὸς δ',
ἀνόρυσε	———	ἀνορῦσε
περικαλλέα	———	περικάλλεα
ὐρανὸν	—— —	οὐρανον
πολύχαλκον	—	πολυχάλκον
ζειδωρον ἄρυραν	———	ζειδῶρον ἄρουραν.

His

His objection was evidently to the acute, as inconſiſtent with ſhort ſyllables, and he has accordingly removed it from the ſhort and placed it on the long. The word ἵνα having both ſhort, he knew not what to do with it, and rather than place an acute on a ſhort ſyllable, with which he ſeems ſhocked, has placed it on none at all, contrary to that * univerſal rule, "Ipſa Natura in omni verbo poſuit acutam vocem."

The reader will likewiſe obſerve, if he turns back to page 59 and 60 of this eſſay, that *Voſſius*, in altering the accents of all the foregoing words, except ἠελιὸς, hath regulated his method of replacing them

* The caſe of enclitics does not contradict this general rule, as they do not ſo properly loſe, as tranſfer their accent; and in effect become part of the preceding word to which they are joined. The ſame may be ſaid of oxytone prepoſitions ending with a vowel, as περὶ, κατὰ, παρὰ, ἀπὸ, which loſe that vowel and accent too, by being incorporated, as it were, and made one with the following word beginning with a vowel, to which they belong: as, ἀπ' ἐμεῦ; which two words might eaſily ſound as one.

exactly

exactly according to the laws of Roman accents (tho' I believe he was not ſenſible of it at that time) thoſe very laws, which I have in the foregoing chapter tranſcribed from *Quinctilian*. Which circumſtance alone, notwithſtanding *Voſſius'* * confidence that his manner of re-adjuſting them is agreable to the pronunciation of the ancients, is to me a ſtrong proof, that he is wrong: becauſe *Quinctilian* expreſsly mentions a particular difference which there was between the Roman and Greek prac-

* *Voſſius* ſays that any one will be convinced of this, who looks over the writings and fragments of the old grammarians, *Dionyſius Thrax*, *Apollonius Alexandrinus*, *Aelius Dionyſius Halicarnaſſenſis*, and *Ariſtarchus junior*. Theſe writings, or parts of them relating to our ſubject I ſhould be very glad to read for information on this head, if I could but meet with them. But unluckily they are either totally loſt, or thoſe parts, which remain of them, are ſilent as to accents. "*Apollonius* (as is allowed by "Dr. G.) doth not in his ſyntax ſay any thing either "from himſelf, or from the elder *Ariſtarchus*, that proves "what *Voſſius* has advanced. The only printed copy of "the τέχνη γραμματικὴ, aſcribed to *Dionyſius Thrax*, "printed by *Fabricius* from a MS. in the *Holſtein* library, "contains nothing on the preſent ſubject. There is no-"thing of *Ariſtarchus junior* known; nor of *Aelius Dio-*"*nyſius Halicarnaſſenſis*, excepting a tract περὶ ἀκλίτων "ῥημάτων in *Aldus'* *Theſaurus*." How are we then to be convinced of the truth of *Voſſius'* affirmation, from theſe authors? And how could he produce the authority of paſſages in writings, which he probably never ſaw?

tice

tice in acuting their ſyllables; and complains of the Latin manner as leſs harmonious and diverſified than the Greek. "Sed "accentus quoque cum *rigore* quodam, "tum *ſimilitudine* ipſa minus ſuaves habe- "mus, quia ultima ſyllaba nec acuta un- "quam excitatur, nec in flexa circumdu- "citur, ſed in gravem vel duas graves ca- "dit ſemper. Itaque tanto eſt ſermo "Græcus Latino jucundior, ut noſtri "Poetæ, quoties dulce carmen eſſe volue- "runt, illorum id nominibus exornent." lib. xii. c. 10.

Quinctilian by cloſing this ſentence here with *ſemper*, as he does another on the ſame occaſion with *nunquam*, an adverb, (which the beſt Roman writers never place at the end of a period, but on particular occaſions, where ſome great ſtreſs is laid on the ſenſe of the word) by this, I ſay, he ſeems to point out the very extraordinary inflexibility of the Roman accent; and this he remarks as oppoſite to the nature of the Greek tones: for it is in that part of his book, where he draws a parallel between

between the two languages in point of harmony, and ſhews the inferiority of his own in ſeveral particulars. Here in the accents, "ultima ſyllaba nec acuta un-" quam excitatur, nec in flexa circumdu-" citur," as in *Déus*, *Déi*, *Déo:* this being oppoſed by him to the Greek uſe of tones, gives me reaſon to think, that by them the laſt ſyllables were ſometimes acuted and circumflexed, as in Θεός, Θεῷ; as we ſee them marked by our preſent *virgulæ*. Then he ſays, "ſed in gravem," vel duas graves cadit ſemper;" as in *áger*, *ágri*, *ánimus*, *ánimi:* this being oppoſed by him to the manner of the Greeks gives room to ſuppoſe, that their accent was otherwiſe varied, either in different words, or different inflexions of the ſame word, as in ἀγρός, ἀγρῷ, ἀγαθός ἀγαθῷ, δεύτερος δευτέρῳ. This variety, ſo different from the Roman method, we ſee in the application of our accentual marks; and this application of them perfectly correſponds with what *Quinctilian*'s account of the Latin tones neceſſarily implies.

The

The particular limitation of the Roman accent to the penultima and antepenultima, and its difference in this reſpect from the Greek, is taken notice of not only by *Quinctilian*, but by the other old Roman grammarians and criticks after him. *Diomedes* in his ſecond book ſays, "In Græcis "dictionibus cum acutus tria loca teneat, "ultimum, penultimum, et antepenulti-"mum.—apud Latinos duo tantum loca "tenet, penultimum et antepenultimum." *Priſcian* ſays, "Acutus accentus apud La-"tinos duo loca habet, penultimum et "antepenultimum; apud Græcos autem "et ultimum." *Donatus* in like manner "Tonus acutus, cum in Græcis dictioni-"bus tria loca teneat, ultimum, penulti-"mum et antepenultimum; tenet apud "Latinos penultimum et antepenultimum; "ultimum nunquam." So *Maximus Victorinus*, "Acutus, cum apud Græcos tria "loca teneat, apud nos duobus tantum "poni poteſt; aut in penultima, ut *prælegiſtis*, aut in ea quæ à fine eſt tertia, ut "*prælégimus*." *Servius* on that line in

the Æneid—" ubi tot Simois, &c." ſays that " *Simois*, hoc nomen integrum ad " nos tranſiit, unde ſuo accentu profertur: " nam ſi eſſet Latinum, in antepenultima " haberet accentum, quia ſecunda a fine " brevis eſt." On which *Gaſp. Scioppius* obſerves, " Vult ſcilicet *Simois* in hoc " verſu pronunciari cum accentu in media " ſyllaba, quamvis correpta." *Olympiodorus* in *Ariſtotelis Meteora.* p. 27. Τότε μὲν Γραικοὶ ἐκλήθησαν, νῦν δὲ Ἕλληνες. τοῦτο δὲ τὸ ὄνομα οἱ μὲν Ρωμαῖοι παροξύνουσι, Γραῖκοι λέγοντες. ἡ δὲ κοινὴ διάλεκτος ὀξύνει. Καθόλου δὲ οἱ Ρωμαῖοι πᾶν ὄνομα παροξύνουσι διὰ τὸν κόμπον· ὅθεν ὑπερηνορέοντες ἐκλήθησαν ὑπὸ τῶν ποιητῶν. There ſeems to be ſomething whimſical in the reaſon aſſigned here by *Olympiodorus* for the Romans drawing the accent back from the laſt, that they did it διὰ τὸν κόμπον, to give a more ſtately and ſolemn air to their pronunciation. " Cæterum (as Dr. *Bentley* well obſerves " on this paſſage of *Olympiodorus*) quod " hic faſtui tribuit, id dialecto Æolicæ, " unde lingua latina partem maximam " profluxit, rectius imputatur. Æoleſes " enim, ut notum eſt, Βαρύτονοι erant;

" et

" et Θέος, ἄνηρ pronunciabant, cum alii " Θεός, ἀνήρ *."

* As the Roman language is ſo inflexibly Barytone, one obſervation readily offers itſelf on a comparative view of that with our own, which is, that the Engliſh having a due and equal mixture of barytone and oxytone words, does in this reſpect appear to have a great advantage and ſuperiority over the Roman. What debaſes the Engliſh language is the want of diverſified terminations in verbs and nouns: which is not only a great defect itſelf, but (ſince it is unavoidably ſupplied by articles, and auxiliary verbs) leaves room by that means for the admiſſion of other things equally deſtructive of the beauty of language. But no language admits of greater variety, as far as mere tone is concerned, than our own. Every Roman diſſyllable, and every Greek verb in ω, has the accent on the penultimate: the Engliſh verbs have in general the accent on the laſt, the nouns and adverbs on the penultimate, or antepenultimate: by which means our tones are as much diverſified in their poſition as the Greek, and more than the Roman. We place the acute ſometimes on the præ-anteqenultimate, as in *néceſſary*, *fávourably*, &c. this indeed is a thing juſtly objected to; becauſe three graves are too many to follow an acute, eſpecially when theſe graves are joined with ſhort times (which is generally the caſe in Engliſh words) for then the three ſounds are not only low, but rapid, and muſt be conſequently indiſtinct.

I mentioned above the great defect, under which the Engliſh language labours, in not having a variety of terminations to nouns, inſtead of articles: and to verbs, inſtead of auxiliaries. The great importance of this variety to a language perhaps no where more clearly appears, than in the following five lines of the Odyſſey, τ. 204, &c.

Τῆς δ' ἄρ' ἀκεύσης ῥέε δάκρυα, τήκετο δὲ χρώς.
Ὡς δὲ χιὼν κατατήκετ' ἐν ἀκροπόλοισιν ὄρεσσιν.
Ἣν τ' Εὖρος κατέτηξεν, ἐπὴν Ζέφυρος καταχεύοι·
Τηκομένης δ' ἄρα τῆς ποταμοὶ πλήθουσι ῥέοντες·
Ὡς τῆς τήκετο καλὰ παρήϊα δακρυχεούσης.

Dr. *Bentley* in his tract *de metris Terentianis*, from whence the foregoing remark on *Olympioaorus* is taken, gives the following verſes of *Virgil* thus accented:

'Arma virúmque cáno, Trójæ qui prímus ab óris
Itáliam fáto prófugus, Lavínaque vénit
Lítora; múltum ílle et térris jactátus et álto
Vi ſúperum, ſaévæ mémorem Junónis ob íram.

" He that reads theſe verſes properly and " tunefully (ſays he) will pronounce them " according to theſe accentual marks; " not as ſchool-boys ſcanning them, and " placing the accent at the beginning of " each foot, as,

'Italiám fató profugús La—

In theſe five lines ſome part of the word τύπτω occurs five times, and yet by the advantage of its various terminations the repetition is not diſagreeable. A word thus repeated in Engliſh would be extremely offenſive.

But

" But according to the rythm of the whole " verſe: in which not one word has the " accent on the laſt ſyllable, except *virúm*; " and that properly on account of the " ſubſequent enclitic *que* *."

* The Latin enclitic taken notice of by Dr: *Bentley*, is explained by *Diomedes*, lib. ii. " Complexiva conjun- " ctio ſive copulatio *que*, et disjunctiva *ve*, et dubitativa " *ne*, adjunctæ ipſæ amittunt faſtigium, et verbi antece- " dentis longius poſitum acumen adducunt et juxta ſe " proxime collocant: ſic ut, *liminâque laurúſque Dei*: " item *ve*, ut *Hyrcaníſve Arabíſve* parant, et *calathíſve* " Minervæ. *ne*, ut *hominéſne féraéne*, *Servius* likewiſe upon *Virgil Æn.* i. " pronunciationis cauſa, contra " uſum Latinum, ultimis, quibus particulæ adjunguntur, " accentus tribuitur, ut *muſáque*, *illéne*, *hujúſce*:" the final *ce* here being like the Gr. γε.

The *ictus metrici* fall on a particular ſyllable of a foot, or dipodia, marking the ſeveral diviſions of the line, according to the manner of ſcanning it: which in ſome meaſures is varied *ad libitum*. Dr. *Bentley* places them in Iambics on the latter ſyllables of the former feet of the dipodia: In Trochaics, on the firſt ſyllables of the dipodia. Theſe *ictus metrici* do by no means always fall on accented ſyllables. According to Dr. *Bentley* they fall in the following Iambic lines thus:

Ducúnt volentem fáta, nolentém trahunt.
Anús cum ludit, mórti deliciás facit.

In the following Trochaics thus:

'Irritare eſt cálamitatem, cúm te felicém vocas.
Théſaurum in ſepúlcro ponit, quí ſenem hæredém facit.

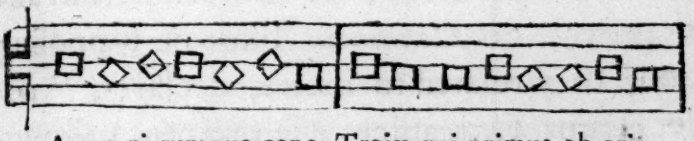
But the marks of Accent will fall on theſe four lines thus:

Dúcunt voléntem fâta, noléntem tráhunt.
'Anus cùm lúdit, mórti delícias fácit.
Irritâre èſt calamitátem, cùm tè felícem vócas.
Theſaúrum in ſepúlcro pónit, quì ſénem hærédem fácit.

Exactly

Exactly in the ſame manner in which Dr. *Bentley* regulates the accentual pronunciation of "Arma virumque cano" does *Scaliger* likewiſe declare it was practiſed by the ancients. In his fourth book of poetics he has marked the elevation and depreſſion of the ancient tones in that line, and, in order to do it more clearly, hath ſet them to muſical notes. He ſays indeed that if the nice tonical pronunciation of the ancients could be expreſſed by a modern, it would be diſagreable to our ears. It might have been ſo to his. But that is beſide our preſent queſtion. Our enquiry here is only concerning the *fact*, what the ancient pronunciation was. *Scaliger* however certainly complains in that chapter of perſons in his time confounding accent and quantity together. His words being applicable to the common miſtake of our own age, induce me to tranſcribe them. "Quod à nullo acce-
"pimus præceptore, voluimus hic expli-
"cari, ne alios quoque vel lateret vel
"falleret, ſicuti diu nos quoque fefellit.
"Cæterum,

" Cæterum, cum tenorem a quantitate non
" diſtinguant, atque barbare pæne omnia
" pronuncient (omnia enim producunt
" Itali, omnia corripiunt ita Vaſcones, ut
" devorare videantur) quibus temporibus,
" quoque tenore antiqui pronunciarent,
" pictum dedimus



Arma vi-rumque cano Trojæ qui primus ab oris

Thus *Scaliger* has marked the *tenores* of this line, and in the manner of it entirely agrees with Dr. *Bentley*. The reader may perhaps, on recollecting *Quinctilian*'s rules of accenting, be at firſt ſurprized to find that both theſe learned men have aſſigned a grave to *qui* and *ab*, which, according to the general rule, ought to have had a high acute tone given them, But this is a particular caſe, and happens to be remarked by *Quinctilian*, who conſiders *qui* ſo cloſely joined to *primus*, and *ab* to *oris*, as form, as it were, but one word *.

* Cum dico, *circum litora*, tanquam unum enuncio, diſſimulata diſtinctione: itaque tanquam in una voce, una

As *Voſſius* was led into his miſtake by ſuppoſing that the accentual marks originally referred to quantity, and were, as he ſays, "a Grammaticis ſuis uſibus accommodatos, ad declaranda Tempora et ſyllabarum quantitatem" (for which he has not the leaſt ſhadow of authority from antiquity) So *Henninius* likewiſe ſuppoſing that they related to metre, declares, "accentus Græcanicos eſſe receptos primum pro re metrica in ſcholis privatis, deinde poſt etiam publice, pro facilitate diſcendi Helleniſmi." He, as well as *Voſſius*, judging of the true nature of theſe marks from the barbarous and perverted application of them among their countrymen, is betrayed into many inconſiderate aſſertions againſt them. With the ſame inaccurate haſte, of which *Voſſius* was guilty, and with more confidence (as if he had been a contemporary and countryman of *Plato* and *Xenophon*, and was riſen from the dead to teach the world the pure pronunciation of

una eſt acuta: quod idem accidit in illo, *Trojæ qui primus ab oris*. lib. i. c. 5.

his

his fellow-citizens) he assures us, that "modulatio Græcismi purioris seu Helle-"nismi veteris consistit non in βαρβαρῳδία "ad vulgares Romanorum [i. e. Græcu-"lorum hodiernorum] accentus, sed in "rationali pronunciatione, secundum ra-"tionem veri valoris et quantitatis, et in "rationali modulatione, seu intentione "vocis tonica secundum rationem quanti-"tatis,

"1. Syllabæ ipsius in monosyllabis,

"2. prioris in dissyllabis,

"3. penultimæ in polysyllabis,

"Ad regulas illas quatuor modulationis à "nobis traditas et assertas, quæ apud Græ-"cos et Latinos omnesque populos ratio-"nali pronunciatione gaudentes sunt æ-"ternæ veritatis." There is something singularly bold in this assertion of *Henninius*, "that the pronunciation of old "Greece, as rational or regular, was "reducible to four rules of his own "laying down, which four rules are of "of an immutable nature and eternal "truth among all nations that have a ra-"tional pronunciation." I have so many

objections to theſe propoſitions of his, that I hardly know which to advance firſt. An anſwer to this "natural and rational" pronunciation hath been already given in the ſecond chapter. I ſhall for the preſent farther obſerve, that he propoſes here in theory what *Voſſius* did in fact, an accommodation of the Greek pronunciation to the Latin accents: his own rules for it's regulation, being the very ſame, which *Quinctilian* gives for his own language. But *Quinctilian* tells me that the Roman accent differed from the Greek, and in harmony was much inferior to it. What am I then to determine between theſe two contradictory authorities? Am I to believe *Henninius*, in oppoſition to *Quinctilian*? No: I will adhere to the latter, tho' *Henninius* were patronized by all the critics, grammarians, and univerſities in Chriſtendom.

This illuſtrious *Henninius*, the ſubverter of accents, and reſtorer of the pureſt helleniſm, firſt makes a miſtake himſelf, in conceiving the Greek acute to be connect-

ed

ed with a long time, and then quarrels with it all through his book.

On that erroneous notion much of his reaſoning is built: the doctrine deduced from it is of courſe erroneous too: Conſequences always partaking of the abſurdity of their premiſes. And yet this is the man, whoſe principles of pronunciation have been celebrated and applauded, as oracular precepts of the ſoundeſt greciſm.

When the *Ynca Garcillaſſo de la Vega* was carried into Spain, and there made one of the lords of the bedchamber to his catholick majeſty, he had immediate occaſion to obſerve the difference between the *Peruvian* language, and the *Spaniſh*, which he naturally was induced to learn for his convenience at that time, and, as it appeared afterwards, for his farther uſe in writing. His own remarks on the difference he has given us at the beginning of his hiſtory: and one of the firſt that ſeems to have occured to him

is, " that the Peruvian words never have " an accent on the laſt ſyllable, but al- " moſt always on the penultima, and very " ſeldom on the antepenultima: tho' there " are *ſome perſons* that maintain very im- " properly, that the accent *ought* to be on " the laſt *." Theſe perſons were, I ſuppoſe, ſome Spaniſh miſſionaries, and others concerned in American affairs, who thought every language *ought* to fall under the rules of thoſe, which they happened to know;

* I have taken this from *Badouin*'s tranſlation: "Les mots " n' ont jamais d' accent ſur la derniere ſyllabe, mais " preſque toujours ſur la penultiême, et fort rarement ſur " l' antepenultiéme: quoiqu' il y ait pluſieurs perſons, " qui ſontiennent mal-a-propos, que l' accent *doit* être " ſur la derniere."—He has other remarks worth obſerving. " On ne doit donc pas trouver mauvais, que je " tâche de conſerver ma langue naturelle dans toute ſa " pureté, et que j' écrive les mots Indiens de le même " maniere, que les gens du Pays les prononce.—Je ne " parle pas de pluſieurs autres choſes, qu' on pourroit obſerver ſur cette langue, qui differe beaucoup de " l' Eſpagnole, de l' Italienne, et de la *Latine*. Les *Metifs* et les *Crioles*, qui ont tant ſoit peut de curioſité, y " doivent bien prendre garde; mais je leur rends un bon " ſervice, de leur montrer (pour anſi dire) avec le doigt, " de la cour d' *Eſpagne*, ou je me trouve, quels ſont les " principes de leur Langue, afin qu' ils la conſervent " dans ſa pureté. Quel dommage ne ſeroit-ce pas de " ſouffrir, qu' une langue ſi belle, et ſi utile à ceux, qui " la ſavent, ſe corrompit, et s' alterât peu-a-peu?"

truſting

truſting to the haſty and confident dictates of an underſtanding, that ſeems to have been not unlike that of *Henninius* and Dr. G. They might as well have ſaid, that the climate *ought* to be the ſame in Peru, with that of their own country. But *reaſon* in both caſes is out of the queſtion; the only enquiry is about a *fact*.

Concerning the Greek accents, *Sarpedonius* has followed the ſteps of *Voſſius* and *Henninius*, and * left the queſtion, which he did not underſtand, rather more puzzled than he found it. Mr. *Dawes* hath juſt touched on this ſubject in his *Miſcellanea Critica*, but ſeems not to have employed much thought upon it, and to have fallen therefore into the popular error of accents being inconſiſtent with quantity: tho' he does not expreſsly ſay, the *accents themſelves* are ſo, but the common *uſe* that

* He ſtates the queſtion thus: "An ſcripti fuerint accentus ab antiquis? 2, deinde ſi ſcripti non fuere, an inter loquendum ſaltem fuerint obſervati? 3, denique, ſi inter loquendum obſervati fuere, idne in proſa tantum, an ſimul in verſibus acciderit?" *Diſſert. pars tert.* cap. 1.

is made of them. I wiſh ſo able a man had thought this ſubject more worthy of his notice. The trifling declamation of a late *Editor of Callimachus* is too inſignificant to be taken notice of. He propoſes his queſtion thus, "Whether the pronun-" ciation of Greek is better conducted by " accent or quantity?" Which is a queſtion of a like kind with the following, "Whe-" ther in walking or running a man had " better uſe his right, or his left leg " ſingly?"

CHAP.

CHAP. IX.

Objections to the irregularity of the preſent Greek accents conſidered, and anſwered. An argument drawn from it in their favour. The poſition of the preſent marks conformable to the ancient accounts of the tones themſelves. The variation of accent in ſome words at different times conſidered. Accent dependent often on the quantity of ſubſequent ſyllables. The conſiſtency of the acute with a ſhort time demonſtrated. The general doctrine of human ſounds, from the old Greek writers on muſick.

THE foregoing paſſage cited from that very intelligent and accurate writer *Quinctilian*, concerning the *rigor et ſimilitudo*, that rigid inflexibility and uniformity of the Roman accent compared with the Greek, will ſupply me with a full and ſatisfactory anſwer to ſome other objections

objections brought againſt the modern accentual marks. Dr. G. draws an argument againſt them, "from their irregular uſe, "varying without reaſon from all general "rules; from their independence on the "quantity of thoſe ſyllables, on which, "or near which they are placed; from "their application, which, in ſhort, is "quite arbitrary." This kind of reaſoning runs through a great part of his treatiſe, in which he conſiders the general grammatical rules of Greek accentuation, and the ſtrange unaccountable exceptions to them. And theſe he looks upon as ſtrong objections to the modern ſyſtem, which he calls therefore "arbitrary and "uncertain, contrary to analogy, reaſon, "and quantity." Why (ſays he) ſhould κύριος alter the place of its acute in the oblique caſes, as in κυρίε, κυρίῳ, and not carry it through all its caſes on the ſame ſyllable, as *dóminus* does *dómini*, *dómino*? I ſee what he means here, and what he would call regularity: ſuch a tranſpoſition of the acute, as *Voſſius* has actually made, and *Henninius* propoſes, according

to

to the Roman rules of accenting. But to his queſtion it may be anſwered, firſt in general, that in regard to ſpeech a thing depending originally in ſome meaſure on * chance, it is rather matter of wonder there are not more *irregularities*, as they are called, than that there are ſome. But we may

* "Profecto tandem eo confugiendum fuerit, quo ſeſe "recepit Ariſtotelis divinum Judicium adverſus Plato-"nem: loquentis arbitratu facta pleraque: multa etiam "temere orta." *Scalig. Poet* lib. ii. c. 3. That rational grammarian *Quinctilian* ſpeaks in the ſame manner of language: who in his firſt book ſays, "Non, cum pri-"mum fingerentur homines, Analogia demiſſa cælo for-"mam loquendi dedit, ſed inventa eſt poſtquam loque-"bantur, et notatum in ſermone, quid quo modo ca-"deret: itaque non ratione nititur, ſed exemplo: nec "lex eſt loquendi, ſed obſervatio; ut ipſam Analogiam "nulla res alia fecerit, quam conſuetudo."

Theſe general principles of language, and its true authority have been already briefly conſidered in the ſecond chapter of this eſſay. I cannot forbear adding to it, what *Diomedes*, from *Varro*, has with great good ſenſe obſerved on the ſame ſubject.

"Latinitas eſt incorrupta loquendi obſervatio ſecun-"dum Romanam linguam. Conſtat autem (ut afferit "Varro) his quatuor; natura, analogia, conſuetudine, "autoritate.

"Natura verborum nominumque immutabilis eſt, nec "quicquam aut minus aut plus tradidit nobis, quam "quod accepit.——

"Analogia ſermonis, à natura proditi, eſt ordinatio "ſecundum τεχνικὰς.——

"Conſuetudo non ratione analogiæ, ſed viribus par "eſt: ideo ſolum recepta, quod multorum conſenſione

may frequently obſerve, that grammarians often argue againſt obliquities in ſpeech, as if the practice of that was formed on grammar, and not, which is moſt undoubtedly the caſe, grammar on practice. Which conſideration, had it been always duly attended to, would have ſaved them much unneceſſary and fruitleſs trouble in their laborious refinements to reconcile theſe irregularities to their own general rules. But what in the preſent caſe is particularly unfortunate for the Dr's reaſoning, this deviation in the Greek accents from a few general rules, which he objects to, is the very thing which *Quinctilian* in the paſſage above-cited ſeems to admire: Wherein he complains of the Roman method of accenting, which was more ſimple

" convaluit; ita tamen, ut illi artis ratio non accedat, " ſed indulgeat. Nam ea è medio loquendi uſu placita " aſſumere conſuevit.

" Auctoritas in regula loquendi noviſſima eſt.———

" ———cum tantum opinione ſecundum veterum " lectionem recepta, nec ipſorum tamen, ſi interrogen- " tur, cur id ſecuti ſint, ſcientium." This is moſt ſtrictly and philoſophically true, not only of the Roman, but of every language: and had ſuch ſound principles been always properly regarded, many writers would have ſaved themſelves and their readers much unſatisfactory trouble.

and

and uniform than that of the Greeks, and reducible to fewer rules, as giving a deadneſs and flatneſs to the Latin pronunciation. The Greek method was therefore certainly more varied, *i. e.* more *irregular*, as Dr. G. calls it. And this account of the Greek accents, deduced from *Quinctilian*, perfectly agrees with what *Dionyſius Halicar.* in a paſſage above mentioned ſays of them, that τάσεις φωνῆς, αἱ καλόμεναι προσῳδίαι, διάφοροι κλέπτουσι τῇ ΠΟΙΚΙΛΙΑ τὸν κόρον. This κόρος, this tireſome ſatiety, which *Quinctilian* imputes to the *ſimilitudo* of the Latin uſage, was agreably prevented, according to the joint teſtimony of him and *Dionyſius*, by the ποικιλία of the Greek accents. The caſe then is; Dr. G. diſlikes κύριος, κυρίου, κυρίῳ, for not being acuted * alike, as *dóminus*, *dómini*, *dómino*:

* Dr. G. ſays, if the acuted ſyllable is not varied in *dóminus*, *dómini*, *dómino*, &c. why in κύριος, κυρίου, κυρίῳ? &c. Let us try this reaſoning in a ſimilar caſe. An Engliſhman may ſay, there is no varied termination in maſter, of maſter, to maſter, &c. why in domi*nus*, domi*ni*, domi*no*, &c. The queſtion in both caſes is equally unreaſonable and abſurd: and the proper anſwer to them both is, there is a difference, becauſe there is a difference. The two things are varied, becauſe they are of a variable nature. No better anſwer is requiſite.

Quinctilian ſeems to diſlike *dóminus*, *dómini*, *dómino* for being acuted alike, and not varied as κύριος, κυρίε, κυρίῳ. On which account that which is the ground of the Doctor's objection againſt our preſent *virgulæ*, is with me a ſtrong preſumptive proof that they are right.

This ποικιλία of the Greek accents was more likely to ſtrike *Dionyſius* than any other Greek writer, on account of his living ſo long at Rome, and having thereby an opportunity of obſerving both languages, and marking the difference between them, The peculiarities of any thing are always better remarked, when conſidered in a comparative view with another. It is well known, from his own preface to his Roman antiquities, that he was at Rome in the time of Auguſtus, and continued there for two and twenty years; all which time he employed in ſtudying the Latin language with great exactneſs, and connecting himſelf with the moſt learned perſons there, that by their aſſiſtance and his own private reſearches into the antient literature

literature of the Romans he might be able properly to execute that great work, which he had planned, of illuſtrating the Roman antiquities. A remark therefore coming from him on the ποικιλία of the Greek accent (which probably aroſe from his comparing it with the ſameneſs and ſtubborneſs of the Latin, and which in Greece might not have occurred to *Ariſtotle*, who might not perhaps have an opportunity of taking ſuch particular notice of the difference in tones between his own and a foreign language) has on that account much greater weight with me, than the teſtimony of any other Greek critic whatever, the circumſtances of whoſe life were different from thoſe of *Dionyſius*.

In conſidering the caſe of the ancient accents, I have mentioned chiefly the acute, becauſe it is the uſe of that ſolely, to which exceptions have been made. The grave being only the privation of an acute; and the circumflex being only joined with long ſyllables, have not met with the ſame objections, and have peaceably enjoyed the place

place aſſigned them by grammarians. On this head however, I cannot but add, that this circumſtance of the circumflex mark being affixed only to long ſyllables, is a thing that much favors my opinion. Had this, which conſiſts of an acute and a grave, marking an elevation and ſinking of the voice on the ſame ſyllable, and conſequently requiring a double meaſure of time for that purpoſe; had this, I ſay, been ever found placed on a ſhort ſyllable, I ſhould immediately renounce it as inconſiſtent with quantity, and deny its right and claim to antiquity. But as it always is joined with a long time, its ſtrict propriety and conſiſtency in that reſpect is at leaſt one inducement to think well of the two other parts of the accentual ſyſtem, the acute and grave.

Again: as we are aſſured by *Dionyſius*, *Cicero*, *Quinctilian*, and many other old writers, that the ancient acute tone did always lie within the compaſs of the three laſt ſyllables of words; had the modern marks ever exceeded that compaſs, by being

ing fixed on the fourth or fifth of polyſyllables from the end, that would have been an inſuperable objection againſt them in ſuch a place. But ſince they are actually now ſeen in a poſition that is ſtrictly conformable to the oldeſt and beſt accounts of the tones themſelves, which they denote, they have from that circumſtance, in their favour, a preſumptive proof of their propriety and faithfulneſs.

But it appears from ſome Greeks of later ages, "that the accents of ſome particular "words have been * different at different "times: and therefore we have no cer-"tainty that the marks of any words at "preſent are faithful." But how is this inferred? *Suidas* and others ſay that certain words were accented differently in their time from the manner in which they were ſome ages before. That is, the actual pronunciation of thoſe words was altered in a courſe of years, as it is in ſome words, I believe, in all languages: the accentual marks, which followed the actual pro-

* Treatiſe againſt Acc. p. 112.

nunciation,

nunciation, conſequently were altered with it: and in both poſitions were true and proper. Among ourſelves the word *ally* was four or five years ago pronounced as an oxytone *ally*; and any grammarian, who had then fixed the acute mark on the laſt ſyllable would have done right: Now by many perſons of very good ſenſe the ſame word is pronounced as a barytone, *ally*; and a grammarian who ſhould now place an acute mark on the firſt ſyllable, would do right too. The variation of the tonical apices does therefore no more diſprove the exiſtence of the varied tones themſelves, than the main ſtream of a river ſhifting from one ſide of the channel to another diſproves the real exiſtence of the current at different times on both ſides. Had the variation of the accentual ſigns ever been ſuch, as to have fixed a circumflex mark on a ſhort ſyllable, or an acute on any ſyllable beyond the antepenultimate, that being contrary to the nature of the Greek tones themſelves, as founded partly in reaſon, and declared by *Dionyſius*, ſuch an alteration would have been

been juſt matter of objection againſt our *virgulæ:* but the alteration, circumſtanced as it is, affords none at all.

To return to quantity; ſo far are the preſent marks from being inconſiſtent with it, that their poſition is in moſt caſes regulated by the quantity of the ſubſequent ſyllables, of the ultimate in Greek, as of the penultimate in Latin: (the *reaſon* of this difference I ſhall no more enquire into, than into the reaſon *why* the *Pallium* differed from the *Toga)* ſo that theſe marks are frequently of uſe in leading us to the knowledge of quantity, by tracing the cauſe through the effect.

I offer not this as a thing of any great utility, but only as a fact: neither do I chooſe to mention another uſe of theſe marks, which has been ſometimes urged in favor of them, that they ſerve to diſtinguiſh the different ſenſes of homonymous words; becauſe it is certain this difference may be diſcerned without any ſuch helps. Other languages have words, which ex-

preſs at different times, without any difference of accent, not only different, but ſometimes oppoſite ideas: and yet the particular meaning of them in a ſentence may with common attention be collected eaſily from the context. The conſideration therefore of accentual marks, as being uſeful on ſuch occaſions, I readily wave, and rather confine myſelf here to this ſingle point and queſtion, "whether "theſe marks are faithful notations of the "ancient tones."

Notwithſtanding the reluctance of *Voſſius*, *Henninius*, and thouſands after them, to admit the acute as compatible with a ſhort time; if I could have them near me with a flute in my hand, or rather with an organ before us, I would engage to convince them of the conſiſtency of theſe two. I would take any two keys next to each other, one of which would conſequently give a ſound lower than the other: ſuppoſe the word αειδε before us, or αρβαν; both which words *Voſſius* would circumflex on the penultimate, inſtead of giving an acute to the firſt, according to our preſent

preſent marks: I would conformably to theſe marks juſt touch the higher key for the initial ἄ, and take my finger off immediately; and then fix it on the lower key, on which I would dwell longer than I did on the higher, and that would give me a grave with a long time for the ſyllable α; the ſame lower key I would juſt touch again and inſtantly leave it, which would give me a grave with a ſhort time for δε: ἄαιδε. Now if this can be done on a wind inſtrument, within the very narrow compaſs of two notes, or even a note and a half, it may be done by the organs of human ſpeech, which are of the nature of a wind inſtrument, in ordinary pronunciation. For the ſounds of our voice in common ſpeech differ from thoſe of ſuch muſical inſtruments, not in *quality*, but in arithmetical diſcrete *quantity* or number only, as hath been obſerved before, and is confirmed by the deciſive judgment of that nice and diſcerning critic, *Dionyſius* of *Halicarnaſſus*. Here then is, to demonſtration, an acute tone conſiſtent with

a ſhort time, and a grave tone with a long one.

The notes uſed in ordinary diſcourſe are, according to *Dionyſius*, nearly as five, ὡς ἔγγιστα, not inſiſting rigorouſly on muſical exactneſs; the acute riſing ſeldom above the common pitch of voice more than three tones and a half, and the grave ſeldom ſinking more below it *. Certain

* The intent of the *fiſtula eburneola* (as it is called by *Cicero,*) or the τονάριον (according to *Quinctilian*) applied by *Gracchus* in his pleadings and harangues, was to confine the voice within its proper degree of elevation and depreſſion. (There is reaſon to think, that the Roman compaſs of tones was ſomewhat leſs than the Greek.) And what was the conſequence of this nice attention of *Gracchus* to the modulation of his ſpeech? What *Quinctilian* relates in his eleventh book, where he is ſhewing the efficacy of pronunciation: "Eadem [pronunciatione] "C. Gracchum, in defenda fratris nece, totius populi "Romani lacrymas concitâſſe." The word τονάριον points out its office, as regulating the tones or accent. *Cic de Orat.* lib. iii. 60. And *Quinct.* lib. i. cap. 10, "Sed ne hæc quidem præſumenda pars eſt: ut uno in-"terim contenti ſimus exemplo C. Gracchi, præcipui "ſuorum temporum oratoris, cui concionanti conſiſtens "poſt eum Muſicus, fiſtula, quam ονάριον vocunt, mo-"dos, quibus deberet *intendi*, miniſtrabat. Hæc ei cura "inter turbidiſſimas actiones, vel terrenti Optimates, vel "jam timenti fuit." The word *intendo* uſed here exactly anſwers the word ἐπιτείνειν of *Ariſtoxenus* and *Dionyſius*. *Cicero*, having mentioned *Gracchus' fiſtula*, in ſome following lines obſerves, "Eſt quiddam contentionis extre-"mum,

it is that with five notes of his voice duly varied and combined a man may pronounce very harmoniouſly; many, I believe, do it with four; ſome perhaps with three. *Dionyſius'* words are, Διαλέκτῳ μὲν ὖν μέλῳ ἐνὶ μείρεῖται διαςήμαλι, τῷ λεγομένῳ διὰ πέντε, ὡς ἔγγιςα, ϗ ὅτε ἐπιλείνεται πέρα τῶν τριῶν τόνων ϗ ἡμιτονίῳ ἐπὶ τὸ ὀξὺ· ὅτε ἀνίεται τῷ χωρίῳ τέτῳ πλεῖον ἐπὶ τὸ βαρύ. By διάςημα here is meant the difference between any given number of ſounds in lowneſs and height. *Ariſtoxenus* in his firſt book of harmonics defines διάςημα as diſtinguiſhed from φθόγγος: "the latter, ſays he, is a ſimple ſound or ſingle note, the former compounded of two different tones;" Φωνὴ διαςηματικὴ is therefore the voice varied and modulated by elevation, depreſſion and inflexion. The ſame expreſſion of διάςημα

" mum, quod tamen interius eſt quam *acutiſſimus* clamor, " quo te fiſtula progredi non ſinet, et tamen ab ipſa con- " tentione revocabit. Eſt item contra quiddam in re- " miſſione *graviſſimum*, quoque tanquam ſonorum gradi- " bus *deſcenditur*. Hæc varietas, et hic per omnes ſonos " vocis curſus, et ſe tuebitur, et actioni afferet ſuavita- " tem." In a preceding part of the ſame book, where he is ſpeaking of the modes of ſound, he ſays " hi ſunt " actori, ut pictori, expoſiti ad variandum colores."

and

and διαστηματικὴ runs thro' the other old muſical writers, collected by *Meibomius*, in the ſame ſenſe. *Euclides*, the ſecond in that collection, defines it in the ſame manner with *Ariſtoxenus*; φθόγγος ἐστι φωνῆς σύστασις, ἐμμελὴς, ἐπὶ μίαν τάσιν. * Διάστημα δὲ, τὸ περιεχόμενον ὑπὸ δύο φθόγγων ἀνομοίων ὀξύτητι καὶ βαρύτητι: "the διάστημα is "compounded of [at leaſt] two ſounds "unlike, and differing in height and low-"neſs." The very ſame is in *Bacchius*. So *Gaudentius*; φωνῆς ἐστι τόπος, ἐκ βαρύτητος ἐπὶ ὀξύτητα διάστημα, καὶ ἀνάπαλιν: he then ſhews how this διάστημα takes place in ordinary diſcourſe, οἱ μὲν ἐν τῇ λογικῇ, καθ' ἣν ἀλλήλοις διαλεγόμεθα, φθόγγοι συνεχεῖς ἑαυτοῖς τὸν τόπον τοῦτον διεξέρχονται,

* Διασολὴ is the ſame with διάστημα, both of them expreſſed by the Roman *Spatium*. St. *Paul* has uſed the word διασολὴ in its muſical ſenſe in ch. vii. of the firſt Epiſt. to the Corinthians, Ὅμως τὰ ἄψυχα φωνὴν διδόντα. εἴτε αὐλὸς, εἴτε κιθάρα, ἐὰν ΔΙΑΣΤΟΛΗΝ τοῖς φθόγγοις μὴ δῷ. πῶς γνωσθήσεται τὸ αὐλούμενον ἢ τὸ κιθαριζόμενον; *Cicero* often calls it *intervallum* "Si nume-"roſum eſt id in omnibus ſonis atque vocibus, quod ha-"bet quaſdam impreſſiones, et quod metiri poſſumus *in-"tervallis*, &c.——Numerus autem in continuatione nul-"lus eſt; diſtinctio et aequalium, et ſaepe variorum *inter-"vallorum* percuſſio numerum conficit." *de Orat.* iii. 48.

ῥύσει

ῥύσει τινὶ πεπόνθοτα παραπλήσιον, ἐπὶ τὸ ὀξὺ, καὶ ἀνάπαλιν, οὐκ ἐπὶ μιᾶς ἱσταμένοι τάσεως. "These ſounds, in our talking and converſing together, paſs through this διάστημα, ſhifting with a gentle gradation, like the continuity of a ſtream, from high to low, and not fixing on one tone." There is much more in *Gaudentius* to the very ſame purpoſe. We cannot but clearly ſee by this, what is the διάστημα of *Dionyſius'* διαλέκτου μέλους.

A muſical reader will not be unwilling to ſee the general doctrine of the Greek philoſophical muſicians, in regard to the diſtinction of ſounds, briefly ſtated. Their firſt diviſion is the natural one, into high and low tones, κατ' ὀξύτητα καὶ βαρύτητα, by their τόποι διαστηματικοὶ, their ſituation according to their ſeveral degrees of elevation and depreſſion. Then comes in the χρόνος, the duration of any one of theſe tones. Afterwards follows the diviſion of them into organical and vocal ſounds: the organical are diſcrete and ſeparate, having all a ſenſible tho' ſmall interval between

between each other, ſo that the end of one tone does not by continuation join the beginning of another: Wherefore they are ſaid ἵϛασθαι, conſiſtere, *non profluere*. The vocal ſounds are in this reſpect very different, not neceſſarily divided from each other by intervals, but συνεχεῖς, *continentes*, connected ſo very cloſely together, as to run one into the other, like colours in a rainbow, being indeed each of them infinitely diviſible. A human voice can accordingly divide a muſical note into more parts, than any inſtrument could in the time of *Ariſtoxenus*. He ſays this had been remarked by no one before himſelf*.

I do

* Πρῶτον μὲν ἓν ἁπάντων τὴν τῆς φωνῆς κίνησιν διορισέον, τὴν κατὰ τόπον. ὁ γὰρ ὡς τρόπος αὐτῆς ὢν τυγχάνει. κινεῖται μὲν γὰρ, ϗ διαλεγομένων ἡμῶν, ϗ μελῳδούντων, τὴν ἀφωρισμένην κίνησιν. ὀξὺ γὰρ ϗ βαρὺ δῆλον ὡς ἐν ἀμφοτέροις τούτοις ἐσίν. αὐτὴ δέ ἐσιν ἡ κατὰ τόπον, καθ' ἣν ὀξύ τε ϗ βαρὺ γίνεσθαι. ἀλλ' ἓ ταυτὸ εἶδος τῆς κινήσεως ἑκατέρας ἐσίν. ἐπιμελῶς δ' ὑφενὶ πώποτε γεγένηται περὶ τοῦτο διορίσαι, τίς ἑκατέρας αὐτῶν ἡ διαφορά. καί τοι τοῦτο μὴ διορισθέντος, ὁ πάνυ ῥᾴδιον εἰπεῖν περὶ φθόγγου, τί ποτέ ἐσιν. "First then we muſt determine the "movement of the voice in regard to place, or tone. The "manner of it is not in all caſes the ſame. For it ſhifts "its place as hath been ſaid, both when we ſpeak, and "when we ſing: high and low evidently taking place in "both theſe caſes. Now the place of the voice is deter-"mined by its particular ſituation in regard to elevation

"and

I do not know that he diſtinguiſhes between vocal tones uſed in ſinging and diſcourſe, in ſuch a manner, as to aſcertain the particular *number* of them commonly uſed in ſpeech, as *Dionyſius* hath done. But this exactneſs was certainly the buſineſs of the rhetorician rather than of the muſician. *Ariſtoxenus* however and thoſe who wrote on the ſame ſubject after him, ſpeak of the high and low tones uſed in common ſpeech, by the name of λογῶδες μέλη, λογικαὶ τάσεις. διαλεγομένων γὰρ ἡμῶν ὅτως ἡ φωνὴ κινεῖται κατὰ τόπον, ὥϛε μηδαμῆ δοκεῖν ἵϛασθαι. And in like manner the other muſical writers. The application of all this to our preſent purpoſe is obvious, and hath been already made.

" and depreſſion. But the manner of its movement is of " two kinds. No one hath yet with ſufficient accuracy " remarked the particular difference of theſe two motions. " And yet except this is attended to, it will not be eaſy to " treat clearly of ſounds."

CHAP. X.

How far ancient quantity is obſerved by thoſe who diſregard the accentual marks.

ONE cannot but ſmile on finding perſons, engaged in the defence of a favorite point, inſenſibly depart from thoſe very principles, for which they contend. This is done by the diſputants in the caſe before us. Quantity is the thing, to which the enemies of the preſent ſyſtem of accents declare the moſt inviolable attachment. And yet this very quantity they do all (moſt of them without knowing it) moſt groſsly corrupt. This aſſertion, I am aware, is very repugnant to the prejudices of many perſons, who have long flattered themſelves with an opinion, that in their pronunciation of Greek and Latin they ſtrictly adhere to right quantity, and will therefore

therefore ſtartle at the very mention of their violation of it. Yet this, I am perſuaded, will appear on examining any lines of an ancient author with this view. Let an Engliſh reader make a trial of the following paſſages, and he will find, I believe, that he pronounces all the ſhort ſyllables, which have the mark affixed, with the meaſure of a long time.

Ἡ Ρητορικη ἐστιν ἀντιστροφος τῃ διαλεκτικῃ. ἀμφότεραι γαρ περι τοιωτων τινων εισιν, ἃ κοινα τροπον τινα ἁπαντων ἐστι — γνωριζειν κ᾽ ου ἐμιας ἐπιστημης αφωρισμενης. *Ariſtot.*

Ουλομενην, ἡ μυρι᾽ Αχαιοις ἀλγε᾽ εθηκεν.
Ιφθιμους ψυχας Αϊδι προϊαψεν ἡρωων.
Ως ἑφατ᾽ ευχομενος —
Τοισι δ᾽ ἀνιστἀμενος μετεφη πόδας ὠκυς Αχιλλευς.
Ρηξἀμενος Δἀναων πυκινας στιχας. *Hom.*

Facturuſne operæ prĕtium ſim, ſi a principio urbis res pŏpuli Romani perſcripſerim, nec sătis ſcĭo, nec ſi ſcĭam, dicere auſim.

Quippe qui quum vĕterem tum vulgatam eſſe rem vĭdeam, dum nŏvi ſemper, &c. Livy.

Non ĕquidem invĭdeo, miror măgis: undique totis
Uſque ădeo turbatur ăgris.
Spem grĕgis ah ſĭlice in nuda connixa reliquit.
Sic cănibus cătulos ſĭmiles.
Tu rĕgere impĕrio pŏpulos Romane memento. Virg.

Exănimes trepidare, ſĭmul dŏmus alta Moloſſis
Perſŏnuit cănibus. Hor.

In pronouncing every ſhort ſyllable, as marked above, the common reader is (if I miſtake not) guilty of making a falſe quantity; he either pronounces the ſhort vowel as if it was long in its own nature, or as if followed by a double conſonant. Ρητŏρικη ſounds, according to him, either as ρητω̄ρικη or ρητο̄ῤρικη; τρŏπον either as τρω̄πον or τρο̄ππον; ωĕρι either as ω̄ηρι or πε̄ῤρι. So ĕφαθ᾽ either as η̄φατ᾽ or ε̄φφατ᾽; πŏδας

πŏδας, as πῶδας or πōδδας. In the Latin words, *ŏperæ* will ſound either as *ōperæ* or *ōpperæ*; *vĭdeam* as *vēideam* or *vīddeam*; *nŏvi as nōvi* the verb, or *nōvvi*. *cănibus*, as *cānibus* or *cānnibus*: the ſecond ſyllable of *impĕrio* either like the ſecond of *dictērio*, or *impērrio*; *exănimes* as *exānimes* or *exānnimes*. Nor let any one ſay that in theſe two laſt words they can avoid the falſe quantity by drawing the accent back and pronouncing them *ímperio*, *éxanimes*: if they do, they pronounce wrong, in a manner contrary to that known rule of *Quinctilian* and *Cicero*, "that the acute cannot be brought back beyond the antepenultima."

What I have ſaid of the ſhort ſyllables marked above, is true of every ſhort penultima of every diſſyllable, and every ſhort antepenultima of every polyſyllable, that has the penultima ſhort too, both in Latin and Greek: as in τŭπε, τĕτυπε, τετŭποτα: *mŏves*, *mŏveas*, *promŏveas*. Let me ask the reader whether he does not pronounce the firſt ſyllables of the following words,

words, tho' they have different quantities, alike, at leaſt with a long time?

θυρεος, *oberculum*, as,	κυριος, *dominus*.
βροτος, *mortalis: cruor*	βρωτος, *comedendus*.
βολος, *jactus*, ——	βωλος, *gleba*.
διος, *Jovis*, —	διος, *divinus*.
θυμος, *cepa*, ——	θυμος, *animus*.
ιον, *viola*, }	ιος, *jaculum*.
ιον, *quod abiit*, }	
κλισιν, *inclinationem*,	κλεισιν, *clavibus*.
λυκος, *lupus*, —	λευκος, *candidus*.

populus, people, —	*populus*, a tree.
alia, adj. ——	*alea*, ſubſt.
oculi, ſubſt. —	*occuli*, verb.
calidus, ———	*callidus*.
edat, may eat, —/	*edat*, may utter.
plaga, climate, }	*plaga*, a blow.
plagæ, nets, }	
lego, is, ——	*lego, as*.
dicam, ſubſt. ——	*dicam*, verb.
caro, ſubſt. ——	*caro*, adj.
latus, ſubſt, }	*latus*, adj.
}	*latus*, particip.
nota, ſubſt. ——	*nota*, particip.

velis,

velis, verb, —— *velis*, ſubſt.
viri, of *vir*, — *viri*, of *virus*.

In theſe and a hundred other inſtances that might be brought for this purpoſe, the reader muſt perceive, that the long and ſhort penultimates of diſſyllables, and antepenultimates of polyſyllables, are pronounced alike, both as long ſyllables.

On the likeneſs of ſound to a modern ear between the firſt ſyllable of *mâre*, and the ſecond of *amâre*, is grounded a piece of criticiſm of the famous *Muretus* in his third book of *Lectiones Variæ*. In the *miles glorioſus* of *Plautus*, a young Athenian is introduced, diſguiſed in a ſailor's habit, with a bandage about one of his eyes, in order to cheat the captain and ſteal his miſtreſs. Being met and aſked by the captain, why he had muffled up his eye, he ſays, "I met with an accident "at ſea; had I not been there, I ſhould "have had this eye as ſound as the other."

Maris

Maris *cauſa hercle ego hoc utor oculo minus;*
Nam ſi abſtinuiſſem a mari, *tanquam hoc*
uterer.

This is the obvious ſenſe of the paſſage, and a very natural one it is. But *Muretus* is not ſatisfied with it, and thinks he ſees ſomething more in it. He ſuppoſes *a mâri* (which he would read *a mare)* to have been pronounced as *amâre*, and that there was intended an ambiguity in the word: "had I kept clear of Love; or of the Sea." But this is ſuppoſing that the ſhort vowel in *mă're*, becauſe it was acuted, ſounded to the Romans like the long circumflexed one in *amâre:* which I can never believe: and accordingly look on this refinement of *Muretus* as ill-grounded. If however in this quibble propoſed by him, an exact ſimilarity of ſound, between the two ſyllables *mă* and *mâ*, between the long prepoſition *ā* and the ſhort initial *ă* of *amare*, be not inſiſted on, his conjecture may be right, as it is certainly ingenious.

An

An heroic verſe conſiſting of ſix feet, and each of thoſe feet, whether dactyls or ſpondees, containing four times, there are in every ſuch verſe, grammatically ſpeaking, twenty four. Let us ſee, how many, according to our pronunciation, are in the following line,

Ut jŭbar exĭmium! ut sŭperum nĭtet æthĕrius ſol!

Here by our making no leſs than five falſe quantities we make the times amount to twenty nine, and by not cutting off *um* of *eximium*, to thirty one. And this we call reading by antient quantity. But we certainly vitiate it exceedingly. And if a perſon ſhould now write a Latin or Greek verſe, and for the metre conſult his *ear* alone, he would almoſt in every line be deceived by it. And if this was not the caſe, if the ear did really receive as long every long ſyllable, and as ſhort every ſhort one, what occaſion would there be for the aſſiſtance of books, compoſed for our direction

rection in the proſody of both languages, even after we have been long practiced in reading them? Would not the ear be able to direct itſelf? How could there be a doubt now about the quantity of any ſyllables, if we pronounced them as the antients did; whoſe *actual pronunciation* of them alone conſtituted and determined their quantity? The truth is, even thoſe ſcholars, whoſe practice and obſervation render books of proſody unneceſſary to them, do not in their Latin or Greek compoſitions regulate their metre by their *ear*, but by their *judgment*; which, aided by experience and memory, imperceptibly corrects the ear, and the wrong impreſſions really made on it. This is not unlike that well-known caſe in optics. As there, ſeveral objects at different diſtances, tho' by being painted on the ſame plain of the *Retina* they truly and phyſically ſtrike the ſenſe as equally diſtant, do notwithſtanding appear at different diſtances: ſo here, ſyllables of different quantity, tho' in our pronunciation they really affect the ear with the ſame protracted ſound, do yet, in a manner inſenſible to us, appear differently

differently lengthened. In both caſes, judgment and experience correct the informations of ſenſe.

We ſhall find, upon a little examination, what is worth obſerving, that all thoſe ſhort ſyllables, which we viciouſly pronounce long, are the very ſyllables, on which the accent falls according to the Roman method, mentioned above by *Quinctilian*. It ſeems the accent is naturally carried by an Engliſh voice to the ſame ſyllables which the Romans acuted, as in *dóminus*, *bónis*. And ſo far is our pronunciation of Latin right. But then, why do we pronounce all theſe *acuted* ſyllables as *long* too? Here lies the difficulty. The reaſon of which however may, I think, be collected from what is ſaid in the ſecond chapter above, concerning our common Engliſh pronunciation; according to which an elevated ſound is generally a protracted one, *i. e.* our acute and long quantity coincide on the ſame ſyllable: And as they are ſo cloſely connected in our own language, we

cannot eaſily ſeparate them in our pronunciation of another.

I allow then, that our preſent method of placing the accent in Latin is right, tho' it often ſpoils the quantity by our connecting the Roman acute with our own long time. But as *Quinctilian* aſſures us, that the method of Greek accents is different from the Roman, is leſs uniform and regular; our manner of accommodating the pronunciation of Greek to the Roman tones, muſt certainly be faulty, not only in quantity but accent too: neither of which therefore we now properly obſerve in Greek.

On this view of the matter; the Roman accent being confounded with our long time; the Greek either diſregarded and rejected by its enemies, or miſapplied and perverted by its adherents; the quantity in both languages moſt wretchedly corrupted by us all in our ordinary practice; how little of the ancient pronunciation do

we

we now retain *? And how wonderfully does it likewiſe ſhew the excellent harmony of the Greek and Latin compoſition, particularly in their verſe, that it ſhould ſtill be agreable to our ear; ſtill be able to recommend itſelf ſo powerfully to us, and under all its preſent loſſes and diſadvantages, be ſuperior to the rythm of any modern language?

In the mean time, as the ancient accents do certainly upbraid us with our northern hardneſs of voice, editors may perhaps on that account chuſe to remove the marks of them, as diſagreable moni-

* This gave occaſion to the excellent *Scioppius* to ſay, that he was well aſſured, if *Cicero* was alive, he would not underſtand a word of a modern ſcholar ſpeaking Latin, nor would a modern underſtand *Cicero*'s Latin any better than he would Arabick. "Itaque pro explo-"ratiſſimo habeo, ſi *Cicero* in terris hodie exſiſtat, et non "modo *Gallos*, *Germanos*, aut *Hiſpanos*, ſed et illum ipſum "florem illibatum *Italiæ*, Hetruſcam dico Sirena *Johan-*"*nem Ciampolum* Latine loquentem audiat, fore ut ne "unum quidem verbum ſatis percipiat: ſicut neque no-"ſtrum quenquam declamante *Cicerone* plus, quam ſi "*Arabicè* peroraret, intellecturum arbitror" Among the ſources of modern corruption in pronunciation, that very judicious and diſcerning ſcholar reckons *accent* as a principal one. *Gaſp. Sciopp.* de Orthoepia libell.

tors,

tors, reminding them of their barbarous pronunciation. But let not the ſuppreſſion of theſe marks be miſconſtrued into an implication, that the pronunciation, which is left diſengaged from them, is of courſe the right one.

Many modern teachers of Greek, who are tenacious (as they ought to be) of quantity, find the uſe of theſe marks is very apt to be perverted, and applied to the notation of quantity: according to which ἀμφοῖέρῳ ſounds as ἀμφοῖηρῳ, or ἀμφοτερρῳ; at this they are juſtly offended. Their ſcholars are then ordered to diſregard the accentual mark; and to prevent effectually the miſapplication of it, it is to be totally neglected. Thus they remove a vicious pronunciation; but do they ſubſtitute a pure one in its room? Their ſcholars follow this direction in regard to the *virgulæ*, and then pronounce the word ἀμφοτῖερῳ, ἀμφοτῖερῳ: that is, they avoid one falſe quantity, and incur another.

If

If theſe teachers mean to regulate and reform the Greek pronunciation on that maxim of Sir *John Cheke*, "a quorum "temporibus petuntur verba, ab eorum "ætate diſcantur * ſoni," their reformation is certainly very imperfect; the pronunciation of ἀμφοτλερῳ being as remote from that of the ancients, as ἀμφοτηρῳ. And we may truly ſay even now of that, which many ſcholars call the pureſt pronunciation of Greek, what Sir *John Cheke* did two hundred and twenty years ago of what he then found "Si aliquis ex priſcis

* Theſe ſound principles of reformation, in pronouncing the ancient languages, were enforced likewiſe by Mr. *Cheke's* induſtrious and learned friend Mr. *Thomas Smith*, Greek profeſſor likewiſe in *Cambridge*. "Quod "ipſi principes linguæ illius, de qua agitur, probabant "et in conſuetudine ponebant ac uſu, verum illud et ſin-"cerum, purumque ac germanum habeatur; Quodque "aliunde per obreptionem et calumniam ingreſſum eſt, "et ita diu obtinuit, ut jam preſcriptione velit niti: ni-"hilo tamen minus ut ſpurium et adulterinum notan-"dum eſt; omneſque ſonorum rationes ad eam normam "explorentur, ad quam et voces; nihilque ſit rectè pro-"latum, quod non eo modo, quo antiqui ſolebant, ſonu-"erimus. Quod ſi difficile factu eſt, nihilo tamen ſecius "faciendum eſt: Nam ut ſtipulationem non extinguit "difficultas præſtationis, ita nec veritatem. Neque enim "ideo minus rectum eſt, quod fieri debet, quia non fit, "neque ideo quia non facile fit." *De Græc. ling. pronunc. lib.* i. *Lutet. apud R. Steph.*

"Græcis

" Græcis jam excitaretur, et iſta tam ab-
" ſona et abſurda audiret, quæ toto cælo
" ab antiquorum ſuavitate et claritate di-
" ſtant, næ ille doleret ſe eam, quam præ-
" claram atque illuſtrem tunc reliquiſſet,
" nunc tam incultam atque agreſtem in-
" veniſſe."

CHAP. XI.

That there are no ſufficient reaſons yet aſſigned for rejecting the preſent ſyſtem of accentual marks. An expoſtulation with modern editors on ſuppreſſing them.

AS it is evident from what has been alleged above, that we have not the true ancient pronunciation at preſent, ſo are we never likely to recover it, if we reject the moſt eſſential means left that can reſtore it to us, I mean the accentual marks. Tho' we have not the certainty of mathematical demonſtration, that theſe *virgulæ* are faithful marks of the elevation and

and depreſſion of the voice among the old Greeks, yet there are no ſufficient arguments to prove the contrary: the common objections to them have been conſidered and refuted. But tho' we have but few poſitive proofs, except in the caſe of the Æolic accent, to evince the genuineneſs of them, the preſumptive proofs in their favor are various and cogent. And if by the miſapplication of the injudicious, which yet the diſcerning may eaſily avoid, they have been perverted and in practice rendered inconſiſtent with quantity, let not that accidental abuſe be urged as an argument againſt their proper uſe, and end in their total abolition. If a thing, that is capable of being miſapplied, is to be deſtroyed for fear of ſuch miſapplication, on this principle of caution and prevention we ſhould be obliged to diſcard the means of every convenience we now enjoy.

We all know that, in the beſt literary inſtitution whatever, it is impoſſible totally to guard againſt the perverſions of

ignorance and indolence. But ſurely it is beneath the care of a great univerſity to make ſuch proviſions againſt the miſapprehenſion of a blundering ſchool-maſter, as to leave out of their copies a genuine mark authorized by antiquity and general utility towards preſerving the purity of an admirable language, for fear ſuch a perſon ſhould miſtake and miſapply it. There does not appear any reaſon, why ſuch an expenſive compliment ſhould be paid to ignorance. *Demetrius Triclinius* with more ſpirit and ſenſe preſcribes the manner in which ſuch perſons ſhould be treated on this occaſion. "The ancients (ſays he) in their ingeni-
"ous and excellent inventions, did not
"deſign or publiſh them for ſuch men,
"but for the intelligent, paying little re-
"gard to the abſurd and illiterate. And
"I ſhould think that man guilty of an
"injury to the learned and diſcerning,
"who ſhould conceal and ſuppreſs a wiſe
"contrivance, becauſe he apprehended
"perhaps the cenſure or miſtakes of the
"injudicious; of thoſe, who having but
"little experience in letters, can take a
"book

" book in their hands, and ſee indeed
" the characters, but know nothing of
" their real powers *."

Nor let it here be ſaid, that, if we ſhould retain theſe marks, we can never apply them to their proper uſe in practice. Who can affirm that with certainty? An Engliſh voice was capable of doing this in the time of *Henry* VIII. and why not now? Sir *John Cheke* declares it is not only practicable, but was actually † practiſed; that he

* Οὐδὲ γὰρ ἐδ' οἱ πάλαι τὰ κάλλις' ἐπινενοηκότες, ταῦτα τοῖς τοιούτοις ἐκδεδώκασιν, ἀλλὰ τοῖς συνετοῖς, βραχὺν λόγον τῶν μὴ συνετῶν ἔχοντες. ὡς καί πού τις ἔφη, Δείδω ξυνετοῖσι, θύρας δ' ἐπίθεσθε βέβηλοι. Ἐγὼ δὲ κ᾽ ἀδικεῖν ἂν φαίην τὸς συνετὸς, ὃς ἂν ἐπινοήσας σοφόν τι, τοῦτο λήθης βυθοῖς κατακρύψῃς, δεδιὼς ἴσως τὴν ἐκ τῶν ἀσυνέτων μέμψιν——οἵτινες μὴ γραμμάτων ἔχοντες πεῖραν, κ᾽ βιβλίον ἀνὰ χεῖρας ἀράμενοι, βλέπουσι μὲν τύπους γραμμάτων, ἄδειν δὲ τῶν ἐγκειμένων ἴασιν. Δημητ. τὸ Τρικλινίῳ περὶ σημείων, *in præf. Ariſtoph.*

† Non eſt autem tam difficilis pronunciationis noſtrae ſuſceptio, quam tu arbitraris: et multi alii docti antehac judicaverunt, qui primo quoque tempore rem laborioſiſſimam et difficultatis pleniſſimam eam eſſe putabant: poſtea libata tantum re et luſtrata, facilem et jucundam et utilem eſſe perſpiciebant. Ego vero non de me ipſo (nam id quidem fortaſſe arrogans videri poſſet) ſed de multis, qui hodie hujus linguae ſtudioſi ſunt, aſſeverare poſſum, illos omnem hanc pronuntiationis formam ita tenere, ut verum literarum ſonum, *Quantitatem*, *Accentum*, *ſumma cum facilitate*

knew many perſons who could expreſs theſe ſounds, conſiſtently with quantity, perfectly well. I know one perſon, who after a few trials is now able to do the ſame. But even if an Engliſh voice could *not* at preſent expreſs theſe tones, yet perſons of another age, or country, into whoſe hands our printed copies of Greek may come, may be able to apply them.

In regard to novelty, which is frequently urged againſt the *virgulæ:* Marks of a late invention, relating to ancient things, are not immediately to be diſcarded for being modern. If they are but conformable to the practice of the ancients, tho' not actually in uſe among them; if they faithfully and clearly denote *things*, which *exiſted* among them, tho' not marked by them with certain characters, and may be uſeful at the ſame time to us, they certainly have a right to our acceptance.

litate ac ſuavitate eloqui poſſint. Nam *Tongi* et *Eilli* et *Aſchami*, ſi tibi noti eſſent, ut alios præteream, ita ſentires eos Græce loqui ac ſonare, ut melius et perfectius aliquid non requireres. *Epiſt. ad Epiſc. Vinton* p. 284.

The

The marks of punctuation are exactly of this kind. *Salmaſius* * in his epiſtle to *Sarravus*, and *Huetius* in his preface to *Origen*, have already ſhewn, that theſe marks, στιγμαὶ, were equally unknown to the ancients (that is, till about 200 years before Chriſt) as thoſe of accents; and were invented by the ſame perſon, to whom we owe the firſt accentual ſigns, *Ariſtophanes* of *Byzantium*. But yet an editor would be reckoned mad, if he ſhould at preſent reject theſe στιγμαὶ on account of novelty: and juſtly too; for the only queſtion in this caſe is, not *when* the thing was invented, but *what* it is; whether the modern mark be agreable to the uſe and manner of the ancients (not whether it was uſed itſelf by them) and may be likewiſe ſerviceable to us. If it be ſo, its

* Quod ad Græca exemplaria attinet, ante *Ariſtophanem* qui primus προσῳδίαν excogitavit et accentus invenit, nulla fuit literarum diſtinctio neque ſubdiſtinctio. Uno ac perpetuo ductu ſine ullo interſtitio voces omnes exarari ſolebant et ſententiæ etiam continuari. *Salmaſ. ad Sarravum.*

mere

mere poſſible utility, notwithſtanding its novelty, is ſufficient to recommend it to any reaſonable perſon.

If it be an objection to the preſent uſe of a character in a modern edition of a Greek writer, that it was not known or uſed by the writer himſelf; this will hold not only againſt accentual ſigns, but likewiſe againſt the admiſſion of ſeveral letters of the *Attick* alphabet into the printed copies of *Homer*; for it is certain that the letters H, Ξ, Ψ, Ω, and X, were invented after his time, tho' the powers of them exiſted long before. Nay, it may be equally urged againſt the uſe of all *ſmall* letters whatever; ſince, according to *Montfaucon*, they were not introduced till ſeveral ages after the introduction of accentual marks. But who would ſo abſurdly attach himſelf to antiquity, as in every reſpect religiouſly to adhere to it in its ſimple form, and by that means voluntarily deprive himſelf of thoſe helps and conveniences, which later times have introduced for the readier conveyance of ancient knowledge?

knowledge? Who would chuſe to read a copy of an old author written or printed in capitals only, without any punctuation, or different intervals between the letters of the ſame and different words? No one; except thro' curioſity, or with a view of examining it for a critical purpoſe. As novelty in this caſe is no objection to our modern characters: neither is it really ſo in the caſe of accentual marks. But they have been falſely ſuppoſed by ſome perſons to be inconſiſtent with quantity, and then different reaſons are found out for diſcarding them, and among many others more particularly this of novelty has been advanced.

It will be aſked perhaps, why theſe marks, tho' they may truly denote ancient tones, ſhould be uſed in Greek copies any more than they are in Latin, or Engliſh. My anſwer is, that one of theſe is a living language, and therefore ſtands not in need of them, except in grammars and dictionaries, in which they are preſerved. And in the Latin, tho' the accent of that language

guage is far more ſimple and uniform, and conſequently more eaſy to be retained than the Greek, yet even in that I cannot help wiſhing with *Melanĉthon*, that accentual ſigns were uſed, at leaſt conſtantly in all vocabularies of that language. The caſe however of theſe three languages is by no means alike: and Greek may and does require them, even tho' they ſhould be utterly excluded from the Latin and Engliſh.

On the whole, if I might expreſs my private wiſhes for the convenience and advancement of Greek learning, they are, that editors of old Greek authors, inſtead of depriving us of the preſent marks of ſpeech, merely for being of later invention than ſome of the authors themſelves, would rather add to them, by recovering and reſtoring to us thoſe characters, which certainly were known and uſed in the early ages; and in an edition of *Homer* inſert the *Æolic Digamma*, which probably was as much a letter of *Homer*'s own alphabet, as Β, Γ, or Δ: and without which his metre is in a thouſand places irregular, imperfect,

imperfect, and languid, according to preſent appearances. But ſuch a reſtoration of ancient characters is, I fear, rather to be the object of our wiſhes than hopes: for to effect it would require pains and induſtry: whereas the rejection of them, unluckily for us, favours both idleneſs and ignorance.

But however agreable this rejection may be to ſome modern principles, it is very contrary to thoſe of Mr. *Cheke*, who in expreſs terms condemns ſuch an innovation. " Cum initio ſcribendi tantum " ſit hominum diligentia et labore inven- " tum, quantum neceſſitati ſatis, luxuriei " parum eſſe poſſit: non eſt exiſtimandum " illos ita ſuperflua quædam et redundan- " tia in ſcribendo addidiſſe, ut oratio ho- " minum et ſermo quotidianus multa de " illis præcideret. *Non autem video quid* " *doctis relinquatur ut mutent*, non in ver- " bis, non in ſonis, non in ſpiritibus, *non* " *in accentibus*, denique in nulla ne mi- " nima quidem linguæ parte. habet enim " nunc ſtatum ſuum tota et in ſtabilitate

" eſt, neque temporibus, neque locis ne-
" que hominibus mutari poteſt, aut debet.
" Illi Græce doctiſſimi ſunt, qui optime
" imitari antiquos in dicendo poſſunt.
" Indoctiores autem ſunt, quo magis ab
" illorum præſcripta formula diſcedunt.
" Non igitur in iſtorum poteſtate hoc
" ſitum et collocatum eſt, ut quicquam
" a loco, in quo olim fuit, dimoveant;
" ſed potius ut in antiquo gradu conſer-
" vent."

So ſacred and inviolable did that great profeſſor hold every part of the Greek language in that form, wherein it hath been tranſmitted to us through more than nineteen centuries: and ſo particularly is the viſible accentuation of it mentioned by him as a part not to be touched or altered. Thoſe objections to it, which have been raiſed ſince his time, I have in the foregoing pages endeavoured to anſwer, as far as I have been able to collect them. The reaſons, that have engaged the *Oxford* editors to omit the marks, are not yet publiſhed: and 'till they are, we muſt

muſt ſuppoſe, that to this deviation from the practice of the *Aldi*, *Calliergi*, *Stephani*, *Turnebi*, and our own *Bentleys*, *Taylors*, and *Marklands*, they were induced by thoſe reaſons which have been publickly urged by the writers mentioned above in this eſſay. The only notice, which they have hitherto taken, of this new method, is in a ſhort preface to ſome *Elegiac and Lyric fragments* publiſhed at *Oxford*, 1759, where we find theſe words: "Sine accen-" tibus denique cuncta dedimus impreſſa, " partim *rei ratione adducti*, partim *aucto-* " *ritate Academiæ*, quæ Theocritum ſuum " ita imprimi voluit." The "*rei ratio*" ſeveral perſons would be very glad to ſee explained. Whatever ſelect and ſecret reaſons there are as yet in reſerve for this ſingular ſuppreſſion of accents, will, it is hoped, be at ſome time or other declared; Till they are, many ſcholars will think the *Oxford* editors unfaithful, and themſelves defrauded of a literary mark, of which the publick hath for near two thouſand years been in poſſeſſion.

The "*Academiæ Auctoritas*" I ſhall not preſume to call in queſtion in the preſent caſe, taking leave only to obſerve, that although the name of an univerſity be weighty and venerable, yet when it is conſidered as conſiſting of fallible individuals, and thoſe perhaps but few, who on ſuch occaſions call themſelves the univerſity, it greatly abates of that awe, which its name otherwiſe inſpires. If an univerſity, by a vice-chancellor's *imprimatur*, or decree of convocation, could inviolably fix the ſtamp of truth on practices or opinions eſpouſed by them, many of thoſe erroneous and abſurd principles, which are now univerſally exploded, would be true: for they have been eſtabliſhed by an academical ſanction. And if the ſame authority could ſet an invariable mark of falſhood on opinions rejected by them, many of thoſe, which are now generally received by the moſt wiſe and learned perſons in the world, would be falſe: for they have been proſcribed by the moſt rigorous academical interdicts. But it hath often happened,

pened, that mere ignorance and error have ſheltered themſelves under the name of an univerſity. And, luckily for the world, truth hath a natural power and predominancy ſuperior to univerſity decrees; by them it may be ſuppreſſed for a time, but being of a buoyant nature cannot be totally ſunk and deſtroyed: tho' capable of being forcibly kept down for a while, yet on the removal of that violent depreſſion it emerges again, like *Pindar*'s φελλὸς ἀβάπτιστος.

In a caſe ſimilar to the preſent, Mr. *Cheke*'s reformation was oppoſed in one univerſity, unwillingly received in another, put under the ban of a dictatorial chancellor's edict, and yet it baffled and ſurmounted all theſe pulic obſtacles. And it is not much to be doubted, but that accents ſome time hence will be again reinſtated in *Oxford* editions, notwithſtanding the preſent prejudices againſt them, and have the ſame regard paid them, which has hitherto been ſhewn by their excellent *Aldriches*, *Hudſons*, and *Hutchinſons*.

I am

I am too conſcious of the inſignificance of a young man in an humble ſtation, to think of combating the "*Academiæ Auctoritas.*" They may therefore, if they pleaſe, annull half the letters in every alphabet, and I ſhall not be the perſon to call in queſtion their authority. But as a private ſcholar I could wiſh to ſee any ſingle editor, if he will ſtep from behind his ſhield of "*Academiæ Auctoritas*" produce his reaſons for changing the Greek copies: If he cannot offer better reaſons, than thoſe which have hitherto been publickly advanced, he will with many perſons ſubject himſelf to the imputation of unfaithfulneſs. An eſſential part of an admirable language, aſcertained by the contrivance of an eminent grammarian, of the greateſt knowledge, judgment, and ingenuity, in an age of ſound and pure greciſm, in a court very highly diſtinguiſhed by its munificent and ſucceſsful encouragement of learning and genius; adopted by his ſucceſſors in literature, and confirmed by the authority and practice of near

near two thouſand years; this, which an academical editor ſhould with a particular care preſerve and look on as a ſacred depoſit in his hands, is by a kind of breach of truſt given up and deſtroyed by him. And a Greek author might in expoſtulating with him, and remonſtrating againſt this unwarrantable defalcation, not improperly uſe the words of *Philomela*, in the Greek epigram, complaining to her ſiſter of the perfidious and cruel treatment ſhe had met with from *Tereus*,

Γλῶσσαν ἐμὴν ἐθέρισσε, καὶ ἔσβεσεν Ἑλλάδα φωνήν.

E R R A T U M.

P. 73. l. 1. Remove the mark of reference from F to V, and read, *F and the consonant* ‖ *V*, &c.

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THE END.

MARCI MUSURI
CRETENSIS
Ad LEONEM X.
CARMEN,
PLATONIS OPERIBUS
AB IPSO RECOGNITIS,
Et ab ALDO primum impressis, præfixum.

RECENSUIT,
Et Latine nunc primum vertit,
J. F.

LECTORI S.

DUÆ me potiſſimum cauſæ ad hoc carmen libello meo ſubjiciendum adduxerunt: altera, quia à *Serrano* in editione *Platonis*, quæ doctis fere omnibus ſeſe commendavit et plurimorum jam manibus teritur, neſcio quam ob rationem omiſſum eſt, ideoque multo minus, ac debet, innotuit; altera, ut ex hoc *Muſuri* opuſculo cognoſceretur, quales demum ii eſſent viri, quibus Barbarorum nomen ab eruditis quibuſdam ſumma cum obtrectatione atque vituperatione inuſtum eſt.

Exordio a Platone *variiſque ejus ſcriptis ſumpto, quæ quidem diverſa genere, Phyſica, Metaphyſica, Moralia ac Politica, laudatione perquam poetica recenſentur; et facta deinde* Dionyſii *Syracuſani (apud quem* Platonem *olim aliquandiu diverſatum eſſe teſtatur Hiſtoria) mentione, ejuſque cum* Leone X. *inſtituta comparatione;* Muſurus *per artificioſam materiæ continuationem ad Pontificis illius, doctorumque comitum laudes deflectitur. Quem verſibus non eleganter minus quam vehementer* προτρεπτικοῖς, *graviſſima* Platonis *inducta perſona, ad bellum adverſus* Turcas *ſuſcipiendum, ad* Græciam *ſervitute liberandam, ad inſtaurandas excolendaſque Græcas literas hortatur.*

Audiit, et voti Phæbus ſuccedere partem
Mente dedit, partem celeres diſperſit in auras.
Ut profugæ hoſpitio fruerentur et urbe Camænæ,
Annuit oranti: ut reduces patria alta videret,
Non dedit, inque notos vocem vertere procellæ.

ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

ΕΙ ΕΝ Πλάτων, ξυνοπαδὲ θεοῖς καὶ δαίμοσιν ἥρως
Πασσυδίῃ μεγάλῳ Ζηνὶ παρεσπομένοις,
Ἅρμα καὶ οὐρανὸν εὐρὺν ἀελλοπόδων ὅτε πώλων
Κείνῳ ἐλᾷ, πολιῷ διφρῳ ἐφεζόμενος.
Εἰ δ' ἄγε νῦν καλέσηθι, λιπὼν χορὸν ἀθανιώνων,
Ἐς γᾶν ψυχοφυῶν εἰρεσίῃ πτερύγων·
Καὶ λάζευ τόδε τεῦχος, ὃ Σωκρατικὴν ἀρετὴν
Ἀμφὶς ἔχει, καὶ σῆς κεδνὰ γένεθλα φρενός·
Ὦ ἔνι Κοσμοτέχνης * ὀκλὼ πολύχας ἐλύμποιο,
Ἐξ ἰδίων ἕλκων ἀρχέτυπον παραπίδων,
Δείματο καρπαλίμως· ὑπάτην σελάεσσιν ἀπείροις
Δαιδάλλων, τήν περ κλείομεν ἀπλανέα·

Τὰς

* Hæc dicuntur de *Platonis* Phyſicis, quæ cælorum formationem per multiplicem Sphærarum concavarum, aliarum aliis interiorum, ordinem explicant: quorum dogmatum partem *Ptolemæus* in ſyſtema ſuum poſtea tranſtulit.

Sub *Ptolemæi* nomine legitur epigramma perpulchrum in *Ald. Epigr. Græc.* quod,

MARCI MUSURI

CARMEN.

DIVINE *Plato*, comes Deis et Semideis præſtans
Magno agmine ſummum Jovem ſtipantibus,
Cum ille per cælum amplum equos concitatiſſimos
Agitat, alato currui inſidens;
Huc age nunc deſcende, choro cælicolarum relicto,
Ad terram ſpiritualium remigio alarum.
Et accipe hunc librum, qui *Socraticos* ſermones
Continet, tuæque honeſtos fætus mentis.
In quo Mundi fabricator octo ſphæricos ſinus cæli,
Ex ſuis trahens exemplar præcordiis,
Condidit celeriter: ſummum luminibus infinitis
Diſtinguens, quem quidem perhibemus Fixum;

quod, cum ſit à re non alienum, ſubjungam.

Οἰσθ' ὅτι ξυναὶὸς ἐγὼ κἠ ἐφάμερος. ἀλλ' ὅταν ἄστρων
Μαστεύω πυκινὰς ἀμφιδρόμους ἕλικας,
Οὐκ ἔτ' ἐπιψαύω ποσὶ γαίης, ἀλλὰ παρ' αὐτῷ
Ζηνὶ διοτρεφέος πίμπλαμαι ἀμβροσίης.

Alios

Τὰς δ' ἂρ ὑφεξείης μονοφεγγέας ἐξετόρευσεν
Αὐτόθεν ἀκρολάτης ἀνλία κινυμένας,
Ἣ σφέας ἁρπάζουσα ϖαλιμπλάγκλοιο κελεύθου
Σύρει ἀναγκαίῃ, ταὶ δὲ βιαζόμεναι
Οὐκ ἀέκουσαι ἕπονται· ὅμως ἐὸν οἶμον ἑκάστη
Ἔμπαλιν ἐξανύει βάρδιον ἢ τάχιον.
Ὦ ἔνι κυδρος ἔρως, ἀπὸ γαίης ὑψόσ' ἀείρων,
Ἱμέρῳ ἄμμε φλέγει κάλλεος ὐρανίου·
Ὦ ἔνι Σὺ ψυχᾶς φύσιν ἄφθορον, ὐδ', ἀμενηνὸν
Σκήνευς ὀλλυμένου, δεῖξας ἀπολλυμένην·
Ἄλλοῖε διογενῶν ϖόλιν ὐρανογείτονα φωτῶν
Κτίζεις, οἵσι μέλει ϖότνα δικαιοσύνη,
Ἠδὲ χὴ τυννυμίη κυρολρόφου· ὐδ' ἀπ' ἐκείνου
Νόσφιν ἀπειραπέτην ἄγεος ὄσσε ϖάλιν
Αἰδὼς χὴ Νέμεσις. Τις ἕκαστά κε μυθολογεύοι
Ὅσσα ϑεοπνεύστοις ταῖσδ' ἐνέϑεσι σελίσιν;
Τάς γε λαβὼν ἀφίκοιο ϖόλιν βασιλῆίδα ϖασέων,
Ὅσσας ὐρανόϑεν δέρκεται ἠέλιος,
Ῥώμην ἐπίαλλοφον, γαίης κράτος αἰὲν ἔχουσαν·
Ἧς διὰ μεσσαλίης Θύμβρις ἑλισσόμενος,
Κοίρανος Ἑσπερίων ϖοταμῶν, κεραληφόρος εἶσιν
Οὖδας ϖαινῶν βώλακος Αυσονίης.
Ἐλθὼν δ' ὲ Σικελῶν ὀλυόφρονα κεῖϑι τύραννον,
Ὠμοφάγον Σκύλλης λευγαλέης τρόφιμον,

Υβριστὴν

Alios autem ordine ſubjectos uno lumine ſplendentes
cœlavit,
Ex eo tempore ſe adverſus ſummum moventes,
Qui illos rapiens per remeabilem viam
Trahit neceſſitate, illi vero compulſi [curſum
Neq; tamen inviti ſequuntur ; pariter ſuum quiſque
Conficit rurſus, tardius vel citius.
In quo honeſtiſſimus amor, à terris in ſublime attollens,
Deſiderio nos urit pulchritudinis cæleſtis.
In quo tu animæ naturam perennem, neq; cum fragile
Corpus pereat, oſtendiſti perituram. [dentem
Interdum nobilium virorum civitatem ad cælos acce-
Condis, quibus curæ eſt veneranda juſtitia,
Et bona legum temperatio, populum exaugens:
neque ab ea
Urbe ſeorſim averterunt oculos
Pudor et jus vindex. Quiſnam ſingula enarret
Quæ, à Deo inſtinctis, hiſce inſeruiſti paginis?
His acceptis, adeas urbem dominam omnium,
Quot è cælo ſol aſpicit, [habentem:
Romam ſeptem culminibus, terræ imperium ſemper
Per quam mediam Tybris labens,
Fluviorum Heſperiorum rex, it corniger
Uber pinguefaciens glebæ Auſoniæ. [rannum,
Illuc cum veneris, non Siculorum immanem ibi Ty-
Sæviſſimum Scyllæ exitialis alumnum,
Infeſtum

Υβριςὴν μεσέων Διονύσιον, ἀλλά γε δήεις
Ὦ τόθ' ὁμοῖον ἰδεῖν φῶτα μάτην ἐπόθεις·
Ἀμφότερον σοφίης τε πρόμον, ἠὲ ποιμένα λαῶν
Ὁππόσοι Εὐρώπην ναιετάασιν ὅλην·
Λαυριάδην, ἐραίης Φλωρεντιάδος ἀστέρα πάτρης
Λαμπρὸν· ἀταρ Μεδίκων τῶν ὀνομαστοτάτων
Τηλεθόον καλὸν ἔρνος ἀειθαλὲς ἀγλαόκαρπον,
Τοπρὶν Ιωάννην, νῦν δ' ἄρ' ἀπειρεσίων
Γαιάων ἐσσῆνα ΛΕΟΝΤΑ, κράτιστον ὁλύμπου
Κλειδοῦχον, τῷ νεῦμ' ὡς διὸς ἀζόμεθα·
Πᾶς ὃν ἄναξ σέβεσθαι γενέμεν, ἠδέ τις αὐτῷ
Τολμᾷ σκηπτοῦχον ἀντιφερίζεμεναι.
Εἰσβὰς δ' ὀλβιόδαιμον ἀνάκτορον, εὐθὺς ἐρασθὰς
Σεῖο, Πλάτων, πολλὰς ὄψεαι ἐν μεγάροις,
Παντοίαις ἀρεταῖσι μεμηλότας, ἠδ' ὀαριστὰς
Τερπνὰς καὶ πινυτὰς Ζηνὸς ἐπιχθονίου,
Πάντοθεν ἐς αὐτὸς μετεπέμψαο, καὶ σφίσι χαίρει
Τιμήεντα διδοὺς καὶ πολύολβα γέρα.
Ἔξοχα δ' αὖ περὶ κῆρι φιλεῖ δύο, τὸν μὲν ἀφ' ἱρῆς
Ἑλλάδος, ἐκ ἕνα τῶν, οἵ πελόμεθα τανῦν,
Ρωμαῖοι Γραικοί τε καλεύμενοι, ἀλλὰ παλαιῆς
Ἄτθιδος, ἢ Σπάρτης εἴκελον ἡμιθέοις,

Λασκαρέων

Infenſum Muſis *Dionyſium*, ſed utique invenies
Cui tunc ſimilem videre virum fruſtra deſiderabas:
Et doctrinæ antiſtitem, et Paſtorem populorum
Quotquot totam Europam incolunt;
Laurentii filium, amænæ *Florentiæ* ſtellam patriæ
Splendidam: *Medicæorum* autem celeberrimorum
Vireſcentem pulchrum ſurculum, ſemper florentem,
dulces fructus edentem,
Nuper *Johannem*, nunc vero infinitarum
Gentium dominum, *Leonem*, qui præſtantiſſimus cæli
Claves habet, cujus nutum ut Dei veremur:
Quem rex quiſq; veneratur ſupplex, neq; aliquis illi
Audet ſceptra geſtantium ſe conferre.
Ingreſſus vero fauſtum palatium, ſtatim amatores
Tui, *Plato*, multos cernes in ædibus,
Omnigenis in virtutibus verſatos, et ſermonis ſocios
Amabiles ac ſapientes terreſtris Dei,
Quos ipſe undecunque accivit, et ipſis gaudet
Honorifica donans et ampliſſima munera.
Præcipue vero maximeque ex animo diligit duos,
hunc quidem ex ſacra
Græcia, non unum multorum qui nunc ſumus
Græco-Romani vocati, ſed antiquæ
Atticæ aut *Spartæ* viris excellentibus ſimilem,

Λασκαρέων γενεῆς ἐρικυδέος ἄκρον ἄωτον,
Καὶ τριπροσωποφανοῦς οὔνομ' ἔχοντα θεοῦ.
Ὅς μ' ἔτι τυτθὸν ἔοντα, πατὴρ ἅτε φίλτατον υἱὸν
Στεργόμενος, περὶ δὴ στέρξεν ἀπὸ κραδίης·
Καί μοι στεῖνος ὁδοῦ, πρὸς Αχαιΐδα μοῦσαν ἀγούσης,
Δεῖξεν ἀριγνώτως μοῦνος ἐπιστάμενος.
Τὸν δ' ἕτερον τριπλαῖσι κεκασμένον εὐεπίῃσι,
Καὶ πλασθέντα τριῶν χερσὶ σοφαῖς χαρίτων,
Βεμβιάδην ἥρωα· μέγας δὲ συνίστορα πάντων
Θῆκεν ἀπορρήτων οὔατα τοῦδε πατὴρ,
Πάντα οἱ ἐξαυδῶν μελεδήματα πορφύροντος
Θυμοῦ, ἀναπτύσσων τ' ἦτορ ἔνερθεν ὅλον.
Κεῖνοι δή σ' ἐσιδόντες, ἀγινήσουσιν ἐς ὦπα
Πατρὸς· ὁ δ' ἀσπασίως δέξεται. ἀλλὰ σύ περ,
Ἦ θέμις, ἀχράντου δράξαι ποδὸς· ἵλαθι, λέξας,
Ὦ Πάτερ, ὦ ποιμὰν ἵλαθι σαῖς ἀγέλαις.
Δέχνυσο δ' εὐμενέως δῶρον, τό περ Ἄλδος ἀμύμων,
Δεψηταῖς ἐρίφων γραπτὸν ἐν ἀρνακίσι,
Πρόφρων σοι προΐησι, διοτρεφὲς· αὐτὰρ ἀμοιβὴν
Τῆσδ' εὐεργεσίης ᾔτεε κεῖνος ἀνὴρ,
Οὐχ ἵνα οἱ χρυσόν τε καὶ ἄργυρον, οὐδ' ἵνα πέμψῃς
Ἐμπλείην ῥηγέων λάρνακα πορφυρέων·

Ἀλλ'

Laſcarinæ gentis illuſtris ſummum florem, [Dei.
Et triplices vultus gerentis [Jani] nomen habentis
Qui me, cum eſſem parvulus, ceu pater filium chariſſimum
Diligens, plurimum dilexit ex animo ;
Et mihi anguſtias viæ, ad Græcam Muſam ducentis,
Oſtendit egregie ſolus ſciens.
Alterum vero maxima inſtructum facundia,
Et formatum trium manibus ſolertibus Gratiarum,
Bembum præſtantiſſimum. Magnus autem participes omnium
Arcanorum fecit aures hujus Pater,
Omnia ei declarans conſilia revolventis plurima
Animi, explicanſque cor funditus totum.
Illi vero te conſpicati, ducent in conſpectum
Patris : et ille amiciſſime excipiet. Sed tu utique,
Qua fas, illibatum tange pedem: " fave propitius (dicens)
" O Pater, o Paſtor fave propitius tuis gregibus.
" Et accipe benevolus donum, quod *Aldus* optimus
" Subactis hædorum inſcriptum pellibus,
" Libens tibi mittit, nobiliſſime : parem autem gratiã
" Huic beneficio requirebat ille vir,
" Non ut ſibi aurum et argentum, non ut mitteres
" Plenam palliis arcam purpureis :

Ἀλλ' ἵν' ἀποσβέσσῃς μαλερὸν πῦρ ἀλλοπροσ-
ἄλλᾳ
Ἄρηϊ, τῷ νῦν πάντ' ἀμαθυνόμενα
Ὀλλυίαι. ἐκ αἴθις, ὡς * Εὐγανέαις ἐν ἀρόραις
Πάντα πλέω λύθρῳ, πάντα πλέω νεκύων·
Παίδων δ' οἰμωγήν, καὶ θηλυτερῶν ὀλολυγὴν
Ὤκλισε μὲν Κύκλωψ, ὤκλισε δ' Ἀνλιφάτης.
Φλὸξ δ' ὁλοὴ τεμένη τε θεῶν οἴκους τε πολιτῶν
Δαῄσπλει, μογερῶν τ' ἀγρονόμων καμάτους·
Ὅσσων δ' αὖθ' Ἡφαίστου ἐφείσαλο, ταῦτ' ἀλα-
πάξει
Βάρβαρος, ὀργὴν δ' ἐλεητὺν ἔχων.
Παῦσον, ἄναξ, χάρμην ἐμφύλιον, ἔνθεο σοῖσιν
Υἱάσιν εἰρήνην καὶ φιλότητα, Πάτερ. [τρον
Σχέτλιος ἦν τέλαγών Ἄρης πολυβενθὲς ἐς ἄν-
Ὦσε, λιθοις φράξας πῶμα κατωρυχέσιν.
Ἀλλὰ σύ μιν μοχλοῖσιν ἀνέλκυσον, ἠδὲ λόγοιο
Δεῖξον ἰδεῖν θείᾳ λάτρισιν ἀτρεμέα

Εἰρήνην

* Cum *Muſurus Patavii* Græcos auctores prælegeret, ſumma cum auditorum frequentia atque admiratione, tum etiam tanta ipſius diligentia, ut toto vix quatuor dies anno intermitteret, quin publice profiteretur; afflicta demum bellis *Venetorum* republica, *Patavium* deſerere coactus eſt, et *Venetias* ſe conferre: ubi eaſdem literas magna cum laude docuit. Annis poſt paucis, ſcilicet ann. MDXVI. *Romam* a *Leone* X. auctoribus *Alberto Pio*, *Carporum* principe, et *Joanne Laſcare*, accitus

" Sed ut extingueres pernicioſam flammam mutabilis
" Martis, quâ nunc omnia deperdita
" Jacent. Nonne audis, ut *Patavinis* in arvis
" Omnia ſint plena cæde, omnia plena cadaveribus?
" Puerorum lamenta et mulierum ululatus
" Miſertus eſt *Cyclops*, miſertus eſt *Antiphates*.
" Ignis autem exitialis et Deorum ædes et civium
" domos
" Devaſtat, et miſerorum agricolarum labores.
" Quot vero pepercit flamma, hæc perdit [habens.
" Barbarus, non humanitatem neq; miſericordiam
" Siſte, Rex, bellum civile, infunde tuis
" Filiis pacem et amorem, Pater: [antrum
" Quam prehenſam dirus Mars in profundiſſimum
" Compulit, lapidibus occluſo oſtio alte defoſſis.
" Sed Tu ipſam ex his clauſtris extrahe, et verbi
" Divini famulis exhibe videndam ſecuram

citus eſt, ibique benigniſſime exceptus. Anno vero jam ante tertio, quam Romam commigraverat, opera *Platonis* ab *Aldo* primum edita præſtanti hoc carmine ad *Leonem* præmuniverat. Cujus quidem poematis gratia Archiepiſcopus *Epidaurius*, ſive *Monovaſienſis*, *Manilio Rhallo* jam nuper mortuo, factus creditur. *Euganei* vero ſunt inter Alpes et mare poſiti, et ſæpe pro *Veronenſibus*, *Patavinis*, &c. memorantur. *Liv.* init. lib. i. *Plin.* lib. iii. c. 20. *Juv.* Sat. viii. 15. *Martial* xiv. epigr. 155, et alibi.

" Pacem,

Εἰρήνην πολύκαρπον, ἐΰφρονα, βοτρυόδωρον,
Εἰρήνην κόσμῳ παντὶ ποθεινοτάτην.
Αὐτὰρ ἀριθμηθέντας ἐπιπροΐαψον ἅπαντας
Τȣρκογενῶν ἀνόμοις ἔθνεσιν αἰνολύκων.
Οἳ χθόνα δȣλώσαντες Ἀχαιΐδα, νῦν μεμάασι
Ναυσὶ διεκπεράᾳν γῆν ἐς Ἰηπυγίην,
Ζεῦγλαν ἀπειλȣ̃ντες δȣ́λειον ἐπ' αὐχένι θήσειν
Ἄμμιν, ἀϊςώσειν δ' ȣ̓̃νομα Θειοτόκȣ.
Ἀλλὰ σὺ δὴ πρότερος τεῦξον σφίσιν αἰπὺν ὄλεθρον,
Πέμψας εἰς Ἀσίης μυρία φῦλα πέδον·
Χαλκεοθωρήκων Κελτάων θȣ̃ριν ἐνυώ,
Ἵππȣς κεντȣ́ντων πρώοσιν εἰδομένȣς·
Αἰθώνων μετέπειτα σακέσπαλον ἔθνος Ἰβήρων,
Καὶ μέλαν Ἑλβετίης πεζομάχοιο νέφος,
Γερμανῶν τε φάλαγγας ἀπείρονας ἀνδρογιγάντων,
Τοῖς δ' ἐπὶ Βρεττανῶν λαὸν ἀρηϊφίλων·
Πάσης δ' Ιταλίης ὅσ' ἀλεύατο λείψανα πότμον,
Οὐδὲ διεῤῥαίσθη δȣ́ρασιν ἀλλοθρόων.
Ἄλλοι μὲν τραφερῆς δολιχὰς ἀναμετρήσαντες
Ἀτραπιτȣ̀ς, ἄν' ὄρη καὶ διὰ μεσσόγεων,
Καὶ ποταμῶν διαβάντες ἀεὶ κελάδοντα ῥέεθρα,
Δυσμενέεσσι γένȣς κῆρα φέροιεν ἐμȣ̃,
Θωρηχθέντες ὁμȣ̃ σὺν Παίοσιν ἀγκυλοτόξοις,
Τοῖς θαμὰ Τȣρκάων αἵματι * δευομένοις.

* Hoc ad *Scanderbegi* res gestas videtur referri.

Αὐτὰρ

" Pacem, fertilem, benevolam, uvæ-feracem,
" Pacem mundo toti maxime desiderandam.
" Sed numero instructos præmitte omnes
" In *Turcarum* barbaras gentes prædatorum,
" Qui, subdita servituti *Græcia*, nunc ardent
" Navibus trajicere in terram *Japygiam*,
" Jugum minantes servile se cervicibus imposituros
" Nobis, et penitus perdituros nomen *Christi*.
" Sed tu occupa comparare ipsis grave exitium,
" Mittens in *Asiæ* campos innumeras manus:
" Ære-loricatorum *Celtarum* bellicum impetum,
" Equos adurgentium promontoriis similes:
" Ardentium deinde clypeatam gentem Iberorum,
" Et nigram *Helvetici* peditatus nubem:
" *Germanorum*que phalangas innumeras ingentium,
" Ad hos quoque *Britannorum* copias bellico-
" forum:
" Et omnis *Italiæ* quot fugerunt reliquiæ fatum,
" Neque penitus fractæ sunt hastis barbarorum.
" Alii terræ longas emensi [luris,
" Vias per montes et per medium continentis tel-
" Et per fluviorum transmissi semper-resonantes rivos,
" Hostibus mei generis cladem ferant,
" Armati simul cum *Pæonibus* arcus gestantibus,
" Jam sæpe *Turcarum* sanguine madefactis.

" Tum

Αὐτὰρ χιλιόναυς Βενέτων ἁλὸς ἀρχιμεδόντων
Οὐλαμὸς, ὠκυάλοις ὁλκάσι μαρνάμενος,
Καὶ νέες Ἰσπανῶν μεγακήτεες, ὕρεσιν ἶσαι,
Αἵ κορυφὰς ἰςῶν ἐντὸς ἔχουσι νεφῶν,
Εὐθὺς ἐς Ἑλλήσποντον (ὑπὲρ καρχήσια δὲ σφέων
Αἰὲν ἀειρέσθω ταυρὸς ἁλεξικακος)
Ὁρμάσθων. ἦν γάρ τε πόλει Βυζαντίδι πρώτῃ
Νόστιμον ἀστράψῃ φέγγος ἐλευθερίης,
Αὐτήν κεν θλάσσειας ἀμαιμακέτοιο δράκοντος
Συντρίψας κεφαλὴν· κ' ἄλλα δὲ τοῖο μέλη
Ρεῖ' ἁλαπαδνὰ γένοιντο. λεὼς ὅτι θάρσος ἀείρας
Γραικὸς, ὁ θηλείᾳ νῦν κατατρυχόμενος,
Ἀρχαίης ἀρετῆς, ἵν' ἐλεύθερον ἦμαρ ἴδηται,
Μνήσεται, ὑτάζων δῖον ἐνδομύχως.
Αὐτὰρ ἐπεὶ κλείνωσιν ἁλάστορας, ἢ πέραν Ἰνδῶν
Φεύγοντας κρατερᾷ γ' ἐξελάσωσι βίῃ,
Αὐτῆμαρ σὺ θεοῖς ἐπινίκιον ὕμνον ἀείδων,
Καὶ μεγάλης χαίρων εἵνεκα καμμονίης,
Ἀνδράσι νικηταῖς, στεφανηφόρα κράατ' ἔχουσιν,
Ἀσίδος ἀφνειῆς ωλῆτον ἀπειρέσιον
Τευκάων ἀφενός τε, ῥυηφενίην τε κ' ὄλβον,
* Ἑξηκονταετὴς ὃν συνέλεξε χρόνος,

* Tot enim anni à Constantinopoli capta jam elapsi fuerant.

Χερσὶ

" Tum cum mille navibus *Venetorum* mari imperan-
" tium
" Denſum agmen, velocibus navigiis pugnans:
" Et puppes *Hiſpanorum* prægrandes, montibus ſi-
" miles,
" Quæ cacumina malorum inter nubes habent,
" Protinus ad Helleſpontum (in ſummiſq; ipſarum
" antennis
" Semper attollatur Crux ſalutifera)
" Impetum faciant. Si enim urbi *Byzantinæ* principi
" Redux affulgeret lux libertatis,
" Ipſum frangeres immanis Draconis
" Contuſum caput, aliaque ipſius membra [lens
" Facile diſſiparentur; Quoniam populus animos tol-
" Græcus, ſervitute nunc attritus,
" Antiquæ virtutis, ut libertatis diem cernerent,
" Reminiſcentur, vulnerantes hoſtem uſq; in viſcera.
" Cum vero interfecerint Furias haſce, vel ultra Indos
" Fugientes valida abegerint vi,
" Illo die tu Deis triumphale carmen canens,
" Et magnam gaudens propter victoriam fortiter
" partam,
" Viris victoribus, capita coronata habentibus,
" Aſiæ opulentæ gazas immenſas
" *Turcarum* opeſque, ac rerum copiam, et divitias,
" Quas ſexagenarium collegit tempus,

 " Manibus

Χερσὶ τροπαιέχοις διαδάσσεαι ἀνδρακὰς· οἱ δ' αὖ
Σκυλοχαρεῖς πάτρης μνησάμενοι σφετέρης
Μέλψονται καθ' ὁδὸν παιήονα, καὶ πρύλιν ὅπλοις
Ὀρχήσονται, ὅλᾳ ψυχᾷ ἀγαλλόμενοι.
Καὶ τότε δὴ ποτὶ γαῖαν ἀπ' ὐρανῦ εὐρυόδειαν
Πτήσεται Ἀστραίη πρέσβα Δίκη θυγάτηρ,
Μηκέτι μηνίσασα βροτοῖς· ἐπεὶ οὐκ ἔτ' ἀλιτρὸν
Ἄλλ' ἔσται χρυσῆν πᾶν γένος ἡμερίων,
Σεῖο θεμιστεύοντος ὅλῃ χθονὶ, καὶ μετ' ὄλεθρον
Δυσσεβέων, ὅσης πανταχῆ ἠρεμίης.
Καὶ τὰ μὲν εἴθε * γένοιτο. μαθήμασι νῦν δὲ παλαιῶν
Ἑλλήνων, ὦ ἄναξ, ἄρχεσον οἰχομένοις.
Θάρσυνον δ' ἑκάτοιο φιλαγρύπνους ὑποφήτας,
Δώροις μειλίσσων, καὶ γεραέσσι θεῶν·
Παυλοδαπές τε, Πάλερ, ξυναγείρας ἢ μὲν Ἀχαιῶν
Ἡ δὲ πολυσπερέων ἡγέας Ἑσπερίων,
Πρωθήβας, καὶ μήτε φρενῶν ἐπιδευέας ἐσθλῶν
Μήτε φυῆς, μήτ' ἦν αἵματος εὐγενέος,
Ἐν Ρώμῃ † καλάνασσον, ἐπισήσας σφίσιν ἄνδρας,
Οἱ σώζωσι λόγων ζώπυρον ὠγυγίων.

Ναίοιεν

* *Leonem* belli in *Turcas* gerendi rationem instituisse, patet ex *Paul. Jov.* p. 92.

† Academiam quandam Græcam Romæ instituit *Leo*, auctoribus cum *Musuro* nostro, tum *Aldo*, et *J. Lascari*; qui quidem deinde ipsi huic Gymnasio præerant: ubi pueri ingeniosi ac

" Manibus tropæa ferentibus divides viritim: at illi
" Spoliis gaudentes patriæ reminiſcentes ſuæ
" Cantabunt per viam Pæana, et tripudium militare
" Saltabunt, toto pectore exultantes.
" Ac tum ſane ad terram latam à cælo
" Devolabit Aſtræi veneranda filia Juſtitia,
" Non amplius irata mortalibus: quoniam non amplius ſceleſtum
" Sed erit aureum totum genus Hominum,
" Te imperante toti terræ, et poſt cladem
" Impiorum exiſtente ubique tranquillitate.
" Et hæc quidem utinam fiant. Literis vero nunc Veterum
" Græcorum, o Rex, fautor adſis pæne deperditis:
" Et hortare Phœbi vigiles miniſtros,
" Donis mulcens et muneribus ſacris.
" Omneſq; undecunq; Pater, collectos ſive Græcorū
" Sive paſſim ſparſorum filios Heſperiorum,
" Puberes, et neque ingenii boni egentes
" Neque ſpeciei, neque ſanguinis nobilis, [viros,
" In Roma inquilinos conſtitue, cum præfeceris ipſis
" Qui ſervant vocum ignes ſopitos vetuſtarum.

ac nobiles, è Græcia undecunque acciti, alebantur et Romana ſimul lingua eruditebantur; ne ſermone Græco ſcite loquentium ſoboles interiret. Plurimum debent docti omnes huic Academiæ. *Hod. de Græc. illuſtr.* p. 253, 301.

Ναίοιεν δ' ἀπάνευθε πολυσκάρθμοιο κυδοιμοῦ
Νηϊάδων προχοαῖς γειτονέοντα δόμον.
Τῷ δ' ‡ ἐκαδημείης ἄνομ' εἴη κυδιανείρης
Ζήλῳ τῷ προτέρης, ἣν ποθ' ἐγὼ νεμόμην,
Κήροις εὐφυέεσσιν ἐπιγαμένως ὀαρίζων,
Τῆς ἀναμιμνήσκων § ὧν πάρος αὐτὸς ἔσαν.
Ἀλλ' ἤ μὲν δὴ ὄλωλε. σὺ δ' ἦν καινὴν ἀναφήνης,
Ἔνθεν ἄρ' εὐμαθίης πυρσὸς ἀναπλόμενος,
Βαιῇ ἀπὸ σπινθῆρος, ἀναπλήσει μάλα πολλῶν
Ψυχὰς ἠϊθέων φωτὸς ἀκηρασίῃ.
Ἐν Ρώμῃ δέ κεν αὖθις ἀνηβήσειαν Ἀθῆναι
Ἀντί τοι Ἰλισσῷ Θύμβριν ἀμειψάμεναι.
Ταῦτά τοι ἐκλελέσαντι κλέος, Πάτερ, ἐρανόμηκες
Ἑσχατιὰς ἧξει μέσφ' ἐς Ὑπερβορέων.
Ποία γάρ πόλις γλῶσσα, τεὴν ποιὸν σθένος φήμην,
Ἢ ἀγορητάων, ἢ κἠ ἀοιδοπόλων

Οὐκ

‡ Ἐκαδημείης legitur, quod idem eſt atque Ἀκαδημείας: quod loci nomen ductum eſt ab antiquo quodam heroe *Ecademo*, qui eum Tyndaridarum temporibus tenuit. Cum is ſuburbanus locus eſſet amœnior, publicè erat ab Athenienſibus emptus, luco, porticibuſque inſtructus, doctorumque præcipue factus diſputationibus accommodus; quæ cum ibi à *Socratis* diſcipulis ſæpiſſime haberentur, diſciplina inde *Academica*, quam poſt *Socratem* princeps illuſtravit *Plato*, nomen ſuum deduxit, apud poſteros celebratiſſimum.

§ Hæc verba ad illud *Platonis* dogma referuntur, quod ſcientiam omnem rerumque

" Habitentque procul a multum trepidante tumultu
" Naïadum fluentis vicinam domum.
" Et huic *Academiæ* nomen ſit viros inſignienti
" Æmulatione veteris, quam olim ipſe ordinavi,
" Pueris ingenuis docte confabulans,
" Eos admonens illorum, quæ ante ipſi ſciebant.
" Sed illa quidem nunc periit. Tu vero ſi novam
" exhibueris,
" Inde doctrinæ lampas accenſa,
" Parva ex ſcintilla, implebit plurimorum
" Mentes juvenum lumine puriſſimo.
" In *Roma* ſic iterum reviviſcant *Athenæ*
" *Iliſſo* tibi *Tybrim* mutantes.
" Tibi hæc ſi perfeceris gloria, Pater, cælum uſque
" pertingens
" Ad fines uſque ibit Hyperboreorum.
" Quæ enim unquam lingua, tuam quodnam os fa-
" mam,
" Vel oratorum, vel etiam poetarum,

rumque cognitionem monet tantum eſſe Reminiſcentiam. " Diſcere nihil aliud " eſt, quam recordari." *Cic. Tuſc.* qui et alibi " Homines ſcire pleraque antequam nati ſint, quod " jam pueri cum artes difficiles diſcunt, ita celeriter " res innumerabiles arripiunt, ut non tum primum " accipere videantur, ſed " reminiſci et recordari." *de Sen.*

" Non

Οὐκ ἂν ἐφυμνήσειαν; ἀμαυρώσει δὲ τὶς αἰὼν
Τηλεφανῆ τοίης πρήξιος ἀγλαΐην;
Ταῦτα τεῦ * γενείης ἀοίδιμον, ἠδὲ προπάπ-
πων
Πάντας ἐπ' ἀνθρώπους ὄνομα θῆκαν, ἄναξ.
Τῶν δὲ σέθεν προλέρων βᾶξις κακὴ Ἀρχιερήων
Κακκέχυται, ἅτε δὲ πάμπαν ἀρειμανέων,
Καὶ δὲ φιληδάντων ἀνδροκλασίαις ἀλεγειναῖς,
Καὶ κεραϊζομένοις ἄγεσι τερπομένων.
Τοῖα σὺ παρφάμενος πείσεις σπευδονία πα-
ρορμέων,
Θεῖε Πλάτων, ἐπεὶ οἱ πάτριόν ἐστιν ἔθος
Εἰρήνην φιλέειν, ἐκὰς Ἄυσονος ὠθέμεν αἴης
Ῥίμφα ταλαύρινον βαρβαρόφωνον ἄρη,
Ἠδ' Ἑλικωνιάδων ἑλλήνιον ἄλσος ὀφέλλειν
Ὀρπηκέσσι φυτῶν ἄρτι κυϊσκομένων.
Ναὶ μὰν εὐμεγέθης σέο μορφῆς ἐκπρεπὲς εἶδος,
Καί τε θεοῖς ἰκέλην ἀθανάτοισι φυὴν,
Καὶ ‖ γεραρὸς ὦμος, βαθυχαίτης τε κόσμον
Παλλεύκου κορυφῆς κεῖνος ἀγασσάμενος,
Αἰδεσθεὶς

* *Laurentii Medicæi*, cujus erat filius *Joannes*, poſtea *Leo* X. *Laurentius* autem, ut ſupra diximus, Muſarum amantiſſimus, per *Joh. Laſcarim*, Conſtantinopolim ad *Bajazetem* à ſe legatum, bibliothecam ſuam Græcis voluminibus referſerat. *Paul. Jov.* in vit. Leon. p. 35.

‖ Platonis nomen erat primum *Ariſtocles*: quod poſtea

" Non celebrarent? quænam abolebit ætas
" Late conſpicuam talis benefacti venuſtatem?
" Talia tui genitoris celebre, et proavorum
" Omnes apud homines nomen fecerunt, o Rex.
" Te vero qui anteceſſerunt, inhoneſta fama Pontificum ſummorum
" Diffuſa eſt, ut qui omnino marte inſanirent,
" Et delectati eſſent cædibus horrendis,
" Et populatis urbibus geſtirent."
Talia tu admonens perſuadebis currentem incitans,
Divine Plato, quoniam ei patrius mos eſt
Pacem amare, procul ab Auſonia repellere terra
Celeriter durum barbaro cum ſtrepitu Martem,
Et Heliconiadum Græcum nemus augere
Surculis plantarum jam pullulantium.
Magnæ profecto tuæ formæ decoram ſpeciem,
Et Diis ſimilem immortalibus habitum,
Et auguſtos humeros, et demiſſis comis venuſtatem
Penitus albicantis capitis ille admiratus,

poſtea *Platone* mutavit Gymnaſiarcha ἀπὸ τῶν παλαίων ὤμων.

Reverituſque

Αἰδεσθείς τε σέβας πολιῶν, καὶ σεμνὰ γένεια.
Οὐ νηκουστήσει σῶν ὑποθημοσυνῶν,
Πειθοῖ θελξινόῳ κηλούμενος. Ἀλλά τοι ὥρα
Πτηνὸν ἐῶντι θεῶν ἅρμα καθιπτάμεναι *.

* Miror ſane, unde *Eraſmus* in *Ciceroniano M. Muſurum*, cum " virum inſigni- " ter eruditum in omni diſ- " ciplinarum genere" dixiſſet, tamen " in carmine " ſubobſcurum et affecta- " tum" notaret. Hoc certe carmine nihil non modo gravius elegantiuſve, ſed nec diſtinctius dilucidiuſve poteſt exquiri. Tale *Aldo*, *Leoni*, *Gyraldo*, *Jovio* ac cæteris omnibus fere doctis viſum eſt: et *Jovius* quidem non dubitat " cum an- " tiquis

Reverituſq; ſanctam canitiem, et venerandam barbam,
Non reſpuet, quæ ſubjicias monita,
Suada flexanima delinitus---Sed tibi tempus eſt
Alatum linquenti Deorum currum devolare.

"tiquis elegantia compa-
"randum eſſe," dicere. Muſurus dignitatem Archiepiſcopalem vix dum adeptus, morte præreptus reliquit anno 1517. In honorem deinde ejus, Romæ ſepulti, hoc ſepulcro epitaphion inſcriptum eſt:

Antonius Amiternus
Marco Muſuro Cretenſi,
Exactæ diligentiæ Grammatico,
Et raræ felicitatis Poetæ,
poſuit.

FINIS.

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